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THE ETUDE.

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A LITERARY MAN, poet and critic as well, once remarked that a certain singer had the faculty of getting "inside the meaning of the text" he sang. If this is true of a singer, why not, of necessity, much more demanded of a player? The latter has no words to help direct the thoughts of his hearers. He must create the poetic atmosphere that often helps to give to an instrumental composition life, grace, and beauty.

Should artists marry? is a question that has often been propounded. Some people question if a man of the true musicianly type can be a good husband. His art must ever be dearer and closer to him than any wife, they argue; his thoughts, his real being, will be so much absorbed by the Muse that he will be careless, even neglectful, of the one who hears his name. Other considerations are urged, especially on the financial side, the somewhat irregular and uncertain nature of earnings, the rather common business-like habits of the average musician; his sanguine, excitable nature, which unfits him to cope with the prosaic details of domestic life; to say nothing of the temptations to infidelity from the nature of his avocation.

It is not possible that some of these ideas arise from the fact that in many people's eyes there is still a glamour, that they do not take a clear, practical view of the matter? A musician is a business man, striving, as others, to earn a livelihood,—often a precarious and uncertain one, it is true,—yet with a heart lightened by love and enthusiasm for his art. If his neighbors view him in the light of a man pursuing a certain avocation, laboring with the talents that God has given to him, just as other men are supposed to do, why should he not live under the same conditions as other men? Two many people still see around the musician, the artist, the poet, and other art-workers, a halo of romance that tends to injure the object of this silly pseudo-adoration.

HAVE you ever heard a one time popular recitation in the style of a homiletical treatment of the familiar nursery legend of "Old Mother Hubbard"? How many compositions are as ridiculously apparent as mere mechanical imitations of works really founded upon true thought expressed in musical symbols; or, looking at the subject from another side, how often serious compositions are rendered so badly as to be reduced to mere

parodies before which the true devotee feels impelled to laugh, yet dare not!

"THERE is something fascinating about the music life!" said a student one day. "A man or woman who takes up that work must have many happy hours in the course of a life-time. I have so many even in my modest part of a dilettante." The cynical musician smiles, but grimly, when he hears such outbursts from pupils.

A RAILROAD track across a level plain, viewed from the roadside in a spot far removed from the centers of busy commercial and social life, seems a potential force of almost infinite possibilities. But let a man, cut off from the rest of the world by accident or design, have the means of making to himself music, and vistas of spiritual life are opened to him, broader and richer than any that the railroad may suggest to the recluse by the mountain side, or on the wide-spreading prairie. There is potentiality in your piano, your violin, your pencil and scrap of music-paper, my brother-musician.

TRAIN your imagination! Fill your soul with enthusiasm! Work to express your ideas! What follows? So very little, often. We say, "Words are inadequate to express certain feelings." Is it not so with the singer, the player? He must feel so much in order to be able to express, through our weak, mechanical, material instruments, a very little.

You call yourself a teacher, but are you one? What a pregnant word it is!—teaching. Be sure that you do teach. No work is worthy to be a life-work that does not demand earnest, concentrated effort. If your teaching is of the happy-go-lucky kind, it can scarcely be worthy the name.

A CORRESPONDENT recently said: "One of your editorial notes seemed just to fit my case." One idea is a page, if it be one to aid, to stimulate others, is worth having written. Why not try to give your ideas to others in such form and expression as to do them good?

Experientia docet (experience teaches). The old Latin dogma is familiar to all. If the expression, as above, is new, the ideas are not, as many of us have learned through bitter travail. Yet a truth learned by one's own hard work, earnest toil, and unselfish endeavor, is worth more than ten learned by mere hearsay. What we have wrestled for and have assimilated becomes bone of our bone, flesh of our flesh, and a living force in our hearts and lives. Are you delving after truths? Be a student first and then a teacher. What you know should be a part of your real self.

WHAT peculiarities are in each of your pupils that may form the pivotal point of your work for them? You must get some one thing to tie to a base of operations from which to make further advances.

TRAIN the fingers for musical purposes, but keep mind training also space.

The successful musician needs certain well-developed elements of character. A delicate sensitiveness is one of these, and strong emotions is another. But both of

these tend to unfit him for rough and tumble contact with the world of business. If things go wrong he is too much stirred up, perhaps even to the loss of self-control and to the letting loose of his temper. Scores of notices in every-day life that other people take no notice of irritate him, and people call him thin-skinned and fussy. His daily studies demand of him perfection in the minutest details, and these small things soon mean to him so much that he is constantly annoyed by the carelessness of others, not only in regard to his pupil's heedless hindlers, but in the common affairs of daily living and by contact with his fellow-men. If he was not made this way he would be no musician. And yet he should learn to confine his exacting demands to his art and not require or expect too much of the people with whom he comes in contact. He must learn to take life and his personal experiences as he does the weather, as a matter of course.

JUST how much the teacher should consider the family circumstances of his pupils in the pieces that he selects is a grave question. Often music lessons demand close economy in the home that the daughter may take a few lessons, and those who are thus depriving themselves should have a reward in the music given, that it be not such as they can not enjoy. The daughter of the day-laborer will hardly shine in polite society, hence a careful consideration of the people who will hear her play is but a common-sense duty. To give as good a quality of music as circumstances will allow is also a common-sense duty. To give such a pupil a severe course of technic, dry études, and sonatas would be, as it were, defrauding her and her parents and friends of the musical pleasures that are plainly their due.

THE manufacture of reed organs have placed hundreds of thousands of these instruments in the homes of the people, and thousands of teachers are daily giving lessons to reed-organ pupils. A large part of reed-organ pupils aim at nothing higher than to play gospel hymns and church music, and as a matter of fact, for home amusement, playing and singing these hymns is much the larger part of their home musical enjoyment. Marches and dance music come in for the next share of popularity. But the ambitious teacher can do much to improve the taste of his pupils by inducing them to learn the best melodies and arrangements for this instrument. There are quantities of really good things, arranged in all grades of difficulty, published in sheet-music form, as well as many good book collections of reed-organ music which will be an agreeable relief to the tonic and dominant harmonies of the gospel hymn.

CERTAIN business aspects of the teaching profession are constantly coming to the front: whether to charge for lessons by the term, quarter, month, or by the year; whether to charge for missed lessons; what shall be the charges for sheet music; long prices, or at a discount; if at a discount, what per cent. shall it be? If lessons shall be given at the pupil's home or in the studio; when there are two or more pupils in a family, if they shall be taken at a discount; if there shall be one price to all or not. Contracts by the month are gaining ground. This gives one extra lesson a month frequently, but it offsets a lesson lost now and then. About missed lessons, nothing but vacations especially arranged for, long absences, as going from home, or long cases of sick-

Woman's Work in Music.

new should go unchanged. If a lesson must unavoidably be missed it is but common courtesy to tell the teacher, for then he can make a profitable use of the time; still, as the time has been engaged, there should be no discount from the tuition. As to the sheet music charges, music gets worn and soiled and many pieces prove unusable. Some pupils can not afford to pay for music, so the teacher gives a piece now and then. There is the expense and loss of accounts by patrons never paying. Taking it all in all, music should be sold at low price, or never at a discount of more than twenty-five per cent. Many teachers furnish at cost to pupils who can not afford to pay full price, making it up on their patrons who can afford to pay full price. It is an almost universal experience that pupils do better work when they take lessons at the teacher's studio. It is more formal, there is an atmosphere of musical study about it, and the fact that they have to prepare to go for the lesson causes more earnestness of preparation. It is universally considered just to charge all alike, but there may be circumstances in which it would be just to make a discount in tuition. Where there is a lack of means to pay for music lessons it is sometimes best to take part in cash and take a note for the balance.

There exists some confusion regarding the "stab touch," as to what is intended by its cultivation and how much time to give to it in daily practice, and how to practice it. Many pupils allow their fourth finger-nail-joint to collapse, instead of keeping it in a curved position. It straightens out because it is too weak to maintain the curved position when in active use. In a few pupils all four of their fingers flatten or collapse. In these cases the "stab touch" is of value if at all, but if the instant of key contact the finger is curved and kept so; but it should not be used with too much vigor, for the shock to the joints tends to stiffen rather than to strengthen. This touch indeed needs to be lightly used, and not practiced long at a time.

EXAMINATIONS FOR MUSIC TEACHERS.

There has been considerable discussion concerning the matter of an official examination for persons proposing to teach music. England has a number of institutions which conduct examinations and grant certificates. The great aim of many people is to secure a certificate, how or whence seems a matter of small consequence. Sir John Haller draws an interesting picture of the result in an address before the Incorporated Society of Musicians at their recent meeting in London:

"If a musician were to become a paid teacher, let them pass through the same training and ordeal as professional teachers. There are scores of them, I am aware, who have already done so, and we meet them with friendly hand as co-workers; but, the tests should be of universal application before we can even hope to suppress the vast amount of worthless instruction now being given. And if any remedy can be found, the remedy must be applied to the teacher, for the mischief is rapidly spreading and is brought others in its train. One of them is this: If in any town some known (or suitably anonymous) test is held, how many a certificate, and take him into his parlor to show them how elegantly it is printed and how beautifully it is framed, scores of other people who rightly know how small his qualifications are go to him to be coached for the same examination. He goes his best to get them through; the greater number he pulls through the more numerous will be his pupils. But these pupils, as soon as they get the coveted piece of paper, begin to teach and prepare others for the same examination. The result is that if one had teacher gets a start in a town it creates a constant increasing class of bad teachers, whose bad influence goes on spreading in ever widening circles. I once asked an old established and much respected provincial teacher how he was getting on. He replied, 'Oh, there are no pupils to be had now. I have discovered how profitable it is to be a bad teacher, no instead of having a few examining bodies of recognized position and authority, we find a large number of institutions and limited companies competing among themselves for the profitable business of holding examinations in our towns, and we find them appointing them in their unseemly scramble. Now, country in which these examining bodies, one to nineteen-th century composers in various countries. In selecting music for our programs, we have kept in mind the saying,

"What is worth doing at all, is worth doing well," and have taken only the best of each composer's work, no matter if, so far as we were capable, in a style befitting its worth.

It has often been remarked that in our intercourse neither mutually spirit nor friction has developed. The explanation is simple. While we recognize the social spirit in our gatherings, we emphasize the intellectual bond which unites us, and in mutual interchange of knowledge we have thus far found no opportunity for small jealousies.

Emerson says, "Hitel your wagon to a star." This is tacitly our motive. As we rise in musical and intellectual power, we must inevitably find more room for broadening and increasing our capacities. By this means we hope still to retain and deserve our name, "The Crescendo."—M. BERTHA ROSSON, of Newburgh, N. Y.

It is unfortunate. As we say, last, that sectional and other animosities play so prominent a part at the last Convention of the Federation of Women's Musical Clubs, which was held in Chicago.

The press of the country could not restrain their gallantry; but made toothsome morsels of the squabbles, and rolled them under their tongues with a gusto that saved us more than ordinary satisfaction. Sanson-tipped witticisms and condescending cynicism offered every reference to the proceedings.

It is to be hoped that the cause for which, therefore, selfish workers have been laboring has been injured by those who sought merely to fill the public eye and ear.

Just how much serious work was done we are not prepared to say, and what permanent good has been accomplished remains to be disclosed by the future which is yet to come.

That Mrs. Satoru did earnest, energetic, self-denying work must be acknowledged by all, even by those who refused her their ungrateful approval. It has been proven that a Federation is among the possibilities. It is self-evident that thorough and comprehensive organization, even a centralization of the general direction, must give force and definite energy to all efforts for the improvement of the home and social life of the women of the United States with all the multitudes here involved by development in the life and ideals of the mothers and sisters.

Mrs. Uhl, wife of the former ambassador to Germany, a lady of culture and high social experience and tact has an abiding field before her as president. The seed sown by Mrs. Satoru and her administration must have fallen into fallow ground in many places, and now let the new officers head every effort to nourish and cherish the tender plants and bring them to a hardy maturity.

It is to be regretted, however, that the manner in which the contest was carried on, and the rather plain evidence of sectionalism, and, perhaps, even civic jealousy, have left scars that may require some time to heal. And yet we feel sure that the Eastern division of the Federation will turn in, and with a will, to set working on the work so successfully and promisingly initiated. Nothing is to be gained by division, and everything better accomplished may be lost. The work is here to be done; let the workers not be wanting.

RUPERT HUGHES contributes an article to the March "Century" on "Women Composers," in which he says: "A prominent publisher tells me that where, most years ago, only about one-tenth of the manuscripts submitted were by women, now their manuscripts outnumber those of the men two to one. While this ratio will not hold in published compositions, the rivalry is close here. Women are writing all sorts of music. A few of them have already written in the largest form, producing work of excellent quality and still better promise. It is in the smaller forms, however—in instrumental solos and short songs—that they have naturally found their first success. So good has their work been here that bonesty compels the admission that hardly any living men are putting forth music of finer quality, deeper sincerity, truer individuality, and more adequate courage than the best of the women composers.

MUSICAL ITEMS

It is announced that Sarasate is to make a concert tour in Russia.

PADEKIEWSKI played in Leipzig during the past month with Nikisch as conductor.

The veteran violinist Joachim is still giving concerts. His quartet is to play in London this month.

A "FRENCH Bayreuth" at Versailles is talked of as a result of the recent Wagnerian movement in Paris.

A new work by Richard Strauss, founded on the great Spanish classic "Don Quixote," is soon to be given, it is said, in Cologne.

MARONTELL, a noted pianoforte teacher of Paris, died there a short time since. Bizet, Dubois, Paladilhe, were among his pupils.

BOSCHI, the well-known pianist and Bach editor, is the son of an Italian father and a German mother, uniting in himself two strongly marked musical races.

SIR ARTHUR SULLIVAN has given up his country residence and will hereafter live in London and on the Continent. He will bear the right to a life of pleasure and travel.

MR. DAVID BISPHAM has lately appeared in a new light—that of a playwright. He has arranged a musical drama called "Adelaide," in which he himself takes the part of Beethoven.

AFTER various contradictory reports it seems settled that Anton Seidl will not return to Germany although it is an undoubted fact that he received several tempting offers from the Fatherland.

THERE is a report current that Lady Charles Hallé will make a concert tour in this country. Lady Hallé, known as Norcanton-Neruda before her marriage, was perhaps the finest lady violinist in the world.

THERE is good reason to believe that a fund will be established by wealthy New York City patrons of music to establish a permanent orchestra in that city. Philadelphia papers are arguing that a similar movement be initiated in the Quaker City.

MRS. MELBA will make a tour across the continent to San Francisco and possibly to Australia, with a strong support. She will appear in all her leading roles. No doubt the West will welcome this opportunity to hear the greatest prima donna of the day.

MR. A. J. HIPPENS, the historian of the pianoforte, makes the announcement that an upright grand piano has been discovered in Italy bearing the date 1738. This antedates Frederick's instruments, and, if authentic, is of value to the history of the pianoforte.

It is now announced that Emil Paur will remain as conductor of the Boston Symphony Orchestra, that his contract has five years more to run. Colonel Higginson states that negotiations had been entered into with Richard Strauss and Felix Weingartner.

MRS. MARY COWDEN-CLARKE, the authoress of the "Concordance to Shakspeare," and daughter of Vincent Novello, founder of the great music publishing house of Novello, Ewer & Co., died in January. She was editor of Novello's "Musical Times" for some years.

DR. E. J. HOPKINS, whose name is well known to organists and choir-singers, has retired from his position as organist of the historic old Temple Church in London. He is nearly eighty years of age. An English musical journal calls him the "Grand Old Man" of music.

GREAT interest has been manifested, in the few large cities in which Franz Rimmel has appeared, in the playing of this "veritable giant," as one of the New York papers calls him. The historical recitals which he gave, on a previous visit to this country, made a profound im-

pression upon the musical public. A demand is made that he duplicate that series.

THIS collection of musical treasures of all kinds, made by the late Alexander W. Thayer, Beethoven's biographer, was sold in Boston during the previous month. No doubt some of the material is valuable toward a completion of Thayer's great work, a consummation much to be desired.

THE approaching English Covent Garden opera season will include the following well-known artists: Calvé, Melba, Nordica, Eames, Gadski, Zélie de Lussan, the de Reszkes, David Bispham, and Plançon. Some new operas by Mascagni, Saint-Saëns, and Massenet are expected to be given.

At the last meeting of the Board of Directors of the Cincinnati College of Music, one of the members made a severe attack on Mr. Frank Van Der Stucken and his management. It is said that the school has greatly prospered under his direction, and no cause for dissatisfaction seems to exist.

CHICAGO is to have an addition to its list of concerting and studio buildings. The new Studebaker Building, provides for two music halls on the ground floor, and in the upper part for a magnificent assembly room for private musicales and assemblies. A very large part of the space is to be devoted to music studios.

THE New York newspapers announce that the operatic forces of the Danrosch-Ellis and Gran people are to be united in some measure. This will give a fine array of eminent singers, probably the best in the world. It will be a relief to the musical world that the acrimonious rivalries of late years have been amicably adjusted.

It is reported in one of the Boston daily papers that the successor to Carl Zerrahn, as conductor of the famous Handel and Haydn Society, will be Mr. Augusto Ronconi, well known to students of the N. E. Conservatory of Music, as a successful teacher of singing and a conductor of prominence in Italy before his coming to this country.

THE Pittsburgh Orchestra is having its trials. The concerts during the past season have not been a financial success, and the conductor, Frederic Archer, the famous organist, has not been re-engaged. The baton has been given to Mr. Victor Herbert, the well-known operatic composer, cellist, and handmaster. He will commence his duties in the fall.

THE Italian Banda Rossa (Red Band) has had a stormy career in this country. Last month they came back to New York penniless and in mad desperate straits, but with the organization intact. They are victims of the rapacity of a greedy promoter who sought to exploit the band for his own benefit. When publicity support failed the rapacious methods employed, public support failed the whole undertaking.

It is announced that John C. Freund, well known in the field of musical journalism, will establish a new paper in New York, to be called "Music, Art, and Drama." The first number will appear in the early fall, so it is said. We hope the new enterprise will find abundant support. It is also reported that the Boston "Musical Record" will be removed to New York City. Nothing has been announced, but we suppose Philip Hale is to be the editor as heretofore.

THE Incorporated Society of Musicians met in London last month. This organization includes nearly all the prominent English musicians. A fine program of lectures and discussions was the special feature of the gathering. Tallis' great motet in forty parts was sung. A number of the members were in the chorus. The motet was followed by a toy symphony, the orchestra being made up by members of the society. Ebenezer Prout was conductor.

ON April 1st, Herr Johannes Weidenbach will celebrate the twenty-fifth anniversary of his connection with the Leipzig Conservatory. It is proposed to present him with a testimonial on this occasion. All American pupils of Herr Weidenbach, who may read this notice, are of Herr Weidenbach, who may read this notice, are earnestly requested to communicate at once with Mrs. Nellie Strong Stevenson, 3831 Olive street, St. Louis.

Mo. Mrs. Stevenson is acting as the American representative of the Leipzig committee.

A MATTER of interest to Bach admirers and to historians and antiquarians has just been announced in London. Mr. Arthur J. Balfour, the well-known statesman, is an ardent lover of music, especially the old German masters. He proposes to pay the expenses of the publication in English of the famous book of Andreas Bach, which is in the Leipzig Library. The book belonged to a relative of the great Bach, and contains manuscript copies of fourteen works by J. S. Bach, besides a considerable number by other masters.

EBENEZER PRUIT, the well-known English theorist and editor, recently said that Bach, like Shakspeare and the Bible, is inexhaustible. He went on to say that every three weeks he figured through the whole of the forty-eight preludes and fugues, discovering new beauties each time that he had missed before. Bach is certainly the musician's musician. One that certain peculiarities of construction, so different from the modern romantic and dramatic school, are understood, the player delights in delving in the polyphonic mysteries of the great master, and rejoices in the rich treasures of harmonic beauty hidden there from the casual student.

LAST year there was considerable talk concerning Shakspeare's huge hand and his great stretch. Siloti, the Russian pianist now touring this country, has a most remarkable power of extension in his hand, although the size is not extraordinary. He is able to reach from C to F sharp in the octave above. He is also able to play an octave with the thumb and forefinger. Another feat attributed to him is to play two thirds, separated by an octave, with one hand, as G—E—C—E, with fifth, fourth, second, and first fingers. A number of great pianists, with small or medium-sized hands, have also possessed this facility of extension, although, perhaps, not to so great a degree.

It seems undeniable that interest in music, as well as willingness to support musical enterprises, is growing in the Southern States, when one reads the announcement of the South Atlantic States Musical Festival, to be held at Spartanburg, S. C., under the auspices of the Converse College Choral Society, April 27-29. Dr. R. H. Peters, of the college, is the general director of the festival. An orchestra of forty-five, from Boston, under the direction of Moltenbaker, will assist, and the soloists will include such well-known artists as Campanari, J. H. McKimley, Wm. H. Rieger, Mary Louise Clark, Kathrin Hilke, and Dr. Carl E. Duff. We wish Director Peters and his enthusiastic coadjutors a complete financial as well as artistic success. If more of these enterprises, even on less extensive a scale, were initiated in other parts of the country the interest in music would be doubly and trebly strengthened.

PRIZE ESSAY COMPETITION.

THE annual essay competitions which THE ETUDE has conducted for several years past have always excited great interest among our readers and contributors. They have been of value to THE ETUDE in bringing us into relations with new writers, frequently of originality and power. To the competitors we are sure they have been stimulating, in affording that incentive to the very best work that they can do.

We will show our appreciation of the support we have received in former years by increasing the amount of the various prizes. This time we will distribute \$110, according to the following scale:

First prize,	\$35
Second prize,	30
Third prize,	25
Fourth prize,	20

No restrictions are made as to subject, except that the essays must be in line with the character of the journal. We do not use historical or biographical matter in this contest.

The competition will close April 1st. The essays will appear in May. The judges will be the corps of editors of this journal. The length of the essay should not exceed 1500 words, and competition is open to all.

* Same as Rubinstein used in his "Melodie in F."

RUBINSTEIN'S THOUGHTS AND APHORISMS.

[Extracts from a little notebook left by Anton Rubinstein when he is noted down, from day to day, and by perfect frankness, his ideas and impressions.]

I consider Brahms as the continuator of Schumann. I have attempted to be that of Schubert and Chopin. We two, I believe, close the third epoch of musical art. Pretty women do not know how to grow old; artists do not know when to withdraw in time. Both are wrong.

Talent, genius even, without application will not go far. Without talent, but gifted with application, it is quite the contrary. Thus it is that genius slowly fades away, while the worker, in time, makes his worth known.

It is with musical works as with women. So-and-so is smitten with a woman that I find ugly, and remains indifferent to some other who, to my taste, is a marvel of beauty. In the same way a musical work that enchants me is displeasing to others, and that which I find detestable is, for them, a veritable *Cinderella*.

Death claims us sometimes so suddenly that this thought lives always with me: "In an instant you will be no more." Is it not this which explains my exaggerated application to work? I also, would like to leave something to posterity.

There are thinkers who come to the world too soon; others, too late. The first are martyrs; the second, failures. It is rather difficult to arrive at the right period, and thus these privileged ones are not very numerous.

If one asks me for my opinion, I express it without reserve, even though it may be disagreeable to hear; but if one does not ask me for it, I am silent, willingly.

Great masters of art ought not to form scholars, for they are exercises on them but a very indirect influence. Without doubt it is a profit to the latter to hear master execute a musical work in his own style, but they will never be able to assimilate him individually. As for the rest, they can learn it just as well from lesser professors. This, assuredly, does not prevent there being scholars who try, as much as they can, to copy their master, but who succeed only in coughing and spitting like him.

There are artists who rise in indignation against all expressions of approbation given to the theater by the public. There are even some stages where any manifestation of this kind is forbidden, under pretext that it will destroy the illusion. I am not sure in this way of looking at it; for, with me, the artist can not do without encouragement. If he feels himself unmannered by the public, his execution becomes cold and loses its charm. But it goes without saying that I do not approve that custom so common in Latin countries which requires that the artist after each well-deserved passage or well-sung air should thank by a gracious smile the audience which applauds, and should come to the footlights to salute, but at the end of the pieces the artist may receive the expressions of satisfaction from his hearers, and I see nothing illogical in his thanking the public then, for the time the approbation is addressed to him and not to the author.

What is the most flattering compliment that a lady can address to an artist? Is it this: "Your playing has made me ill!" or this other: "Your playing has completely cured me!"? We often receive these two compliments right in the face, and the ladies who give them are equally grateful to us for being made ill or for having been cured. This is very flattering for musical art.

It is surprising to see how many details of execution escape the public. Is it indifference or simply stupidity on its part? It is, undoubtedly, disdain for the artist. Is it worth while troubling one's self for nothing? And it will continue just like this so long as art is considered as a pastime, a distraction, and not as a sacred manifestation of life.

It is rare that great personalities gain on being seen at too short range.

A man feels within himself a longing for a certain conviction; it permeates his whole life, and his ideas converge

toward this single end—to create something in such and such a line, something grand, beautiful. He sacrifices everything for it, and now he finds that he has deceived himself, that he would have done better if he had entered some other line of work. How can God permit that a man should start out like this in the wrong direction? Truly, there is enough in this to make one an atheist. But the most terrible, the most tragic thing is that there are always people who will say to the distracted artist, "Yes, your playing pleases me very much."

MUSIC VERSUS TRADE AS A MEANS OF LIVELIHOOD.

As a means of livelihood music offers more opportunities than any of the other arts because it has come to be recognized as one of the necessities of civilization. Those who are conscientious and work with the same degree of enthusiasm and interest that others display in a regular mercantile business or a mechanical trade do quite as well as the latter, their salaries being as high as those received by the wage-earners mentioned. It is only in the large cities, however, where a regular musician would be apt to receive steady work. Of course, there are ups and downs in every walk of life, but in music there is an immense number of drawbacks, usually owing to the fact that so many flock to the large cities and soon overwork the profession. Unless one is at the top, it is folly for him to devote all his time to the art, for the chances are that he will be compelled to wait a long time before he secures a steady position. "But there are so many theaters, large halls, and hundreds of places where music is required in the big cities," perhaps the reader will say. Yes, that is true, but the number required to fill these positions is small compared with the number of competent musicians who are available, anxiously awaiting their chances for each employment.

When we say that musicians are as well paid as any others who follow an ordinary trade, business, or profession, we mean that their salaries are on a par with the latter's. We would not recommend any young man or woman to enter the professional musical field unless he or she is exceptionally gifted, and even then it would probably be many years before either could gain the recognition desired or deserved. In the United States there are thousands of teachers who make comfortable incomes from music every year. This is because the people have awakened to the fact that it is no longer necessary to go abroad to obtain a musical education. This is certainly a healthy state of things, and augurs well for the future of American music.

A correspondent writes: "I have a boy of seventeen who is determined to follow the profession of music. He is a player of great promise, but I am somewhat averse to his becoming a professional musician, my preference being a commercial life. What is your opinion?" Has arrived at an age when he should be permitted to follow his own preference. If the father attempts to use force in making his boy follow a commercial career, the probabilities are that the boy will utterly fail to make a success. If the young man has real musical talent he should be allowed to develop it. Of course, he will meet with many disappointments even in his chosen professional career, and he will find, as he travels along life's journey, that the stamper, the pluck, and the courage, he will come out on top. It would not be well to have things too easy, for then he would be sure to amount to nothing.

A well-known teacher of instrumental music said to the writer not long ago: "I never expect to become a millionaire, but I make a comfortable living and I love my art. If I were offered a sum of money, however large, and one of the conditions under which I was to receive it was that I must give up music, I would refuse to accept it, and I would offer with the greatest scorn. Music to me is more than dollars and cents."

This is the view that our aspiring musicians should have of the musical art. They would then do themselves justice.—W. H. A. in the "Metronome."

MUSIC TEACHERS' NATIONAL ASSOCIATION.

THE COMING MEETING.

THE 1898 meeting of the Music Teachers' National Association, which is to be held in New York City, promises to be the most unique and profitable meeting of its history. The attention of the profession is very directly called to the necessity for a change in the administration of its affairs at the last convention, and a repeat meeting in New York was deemed advisable for the purpose of thoroughly testing the new system under the most favorable circumstances.

Aside from the concerts and interesting educational and artistic attractions which are an important factor in the success of such a meeting, the interest will be centered upon the delegate system of the Association. Mr. Carl G. Schmidt, chairman of the Committee on Delegate Membership, has already planned and carried into execution his program of organizing a consistory of delegates. Every university, college, and incorporated music school has been communicated with in reference to delegate representation; also, the boards of education of the principal towns and cities of the United States, in the interest of the public school features. It is a source of great gratification to Mr. Schmidt and his committee that there have been so many prompt and encouraging returns.

The program promises to be of extraordinary interest. The objectionable feature of too many attractions in progress at the last meeting will be more carefully adjusted and the work concentrated.

The committees have felt that it was advisable to hold a five days' session, as last year, and also to have one of the intervening days a Sabbath. The dates decided upon are June 23d, 24th, 25th, 26th and 27th. There have already been offers of high-class talent quite sufficient to insure a program of exceptional interest and value to the profession. The membership of the Association, fifteen hundred, and it is the intention of the committee, if possible, to increase it to five thousand.

The report of last year's meeting was an interesting volume, is just coming from the press, and is a choice tribute to the scholarly musicianship of the musical profession of America. It contains essays on subjects of the greatest interest to the profession from the respectables in its ranks. This book can be obtained by applying to the Secretary, Mr. Jas. P. Keough, No. 13 E. 14th St., New York City.

MUSICAL PAUPERISM.

Few, indeed, are the people who can suffer themselves to be objects of charity without resulting deterioration of the moral nature and blunting of the finer sensibilities. Philanthropic organizations have had this fact brought home to them by oft-repeated experience until in self-defense and in order to be genuinely helpful they have been forced to dispense largely with charity pure and simple and to exact some small return for benefits offered, either by manual labor or in pecuniary form.

Individual philanthropists have not all learned this lesson, and charitable music teachers perhaps least of all. Given a promising pupil and the plea of disadvantage of lessons because of financial limitations, and the kind-hearted teacher in nine cases out of ten will carry along the pupil "for nothing," the result being that the time and attention lavished on the pupil in the estimation of the teacher will be made "some time." It is unfortunate to human nature, but probably unjust only in the tenth case, when the teacher who thus gives his time and attention lowers himself in the estimation of the pupil by cheapening his work. One day he realizes this, when the ungrateful pupil upon some slight pretext makes off to another teacher, and the music teacher tries to pay for the lessons received from the new instructor. Alas! that an understanding should prove to be only a misunderstanding after all.

Of course there is usually the tenth case, to bring joy to the heart of the teacher by grateful appreciation and ultimate payment. Nevertheless, the fact remains that in most instances it is a risk to the music teacher to "mark down" or give away his wares. The teacher who takes a firm stand in this matter avoids two evils. On the one hand he preserves his faith in human nature and spurs himself to a disagreeable experience. On the other, and this is by far the most important consideration, he saves the pupil's self-respect. A lively sense of obligation has its advantages as it tends to the effort, and for one case where it is paralyzing there are many others where it is morally necessary as a preventive to deterioration. Let the teacher somehow convey this sense of obligation to the favored pupil, he need not desire to grant the favor, even if he does not expect or desire ultimate payment. A musical pensioner too often means a musical pauper; and an ever-ready hand clothed in the garment of respectability, is the worn gown of moral rectitude.—N. E. Conservatory Quarterly.



I have recently taken up Dr. Mason's "Touch" and "Technic" and wish to ask a few questions regarding it. I have a little pupil who is just starting lessons; he is seven years of age. I have sent for Mathews' "Twenty Lessons to a Beginner"; after that is finished I shall take up "Touch and Technic." Please tell me what I shall give him with it. His mother is also beginning with me, and I think I shall also use it with her, though she is quite advanced. What studies and pieces shall I use? What is the best book on harmony for me to study without a teacher?—Mrs. A. P. L.

When you get the "Twenty Lessons" you will find that the Mason two-finger exercises and arpeggios are taken up quite early in it, but by rote and not from the notes. When the pupil completes the "Twenty Lessons" (which very likely will take about twenty weeks), better go on with the "Standard Grades," and use some of the Mason arpeggios in connection with the first and second grades; also the two-finger exercises—about twenty minutes a day upon the Mason exercises of all kinds. Occasionally give a piece. For this purpose look in the selection of first and second-grade pieces published by Mr. Presser.

It is impossible to answer your question regarding the studies and pieces for the advanced pupil. Everything depends upon how she plays and how difficult work she is prepared to undertake. If you want to be safe, perhaps you had better try her in the third grade of my "Standard Studies," and from that go to the fourth. But she could begin with the fourth, but probably not further on. Use plenty of Mason arpeggios and two-finger exercises, changing off to scales on every alternate month. The Mason arpeggios and scales afford training for every grade up to and including the fifth, or beyond. You can have them easy or difficult, according as you complete the rhythm and advance the speed. For harmony without a teacher I advise taking Dr. Clarke's book and submitting your exercises to him by mail, which he will correct for a very reasonable price. You can not learn harmony well without a teacher, because you will not take care enough, and you can not find the faults in your own exercises; accordingly, pupils go on to the end of the book writing the faults properly appertaining to the first three lessons.

In Mason's "Touch and Technic," volume I, exercises Nos. 39 and 40 are beyond my ability to complete satisfactorily after the "etc." How should it be done? Is it Dr. Mason's idea to have these exercises in Book I gone through in different keys, or only as here given?—H. P.

Exercise 39 is a variation of exercise 32. If you will compare the first part of the two exercises you will observe that in exercise 39 you stop on the accented B, second measure of exercise 32; then, repeating the B, you go on to the accented A, where you stop. Then, beginning on the A, you go on down and up again to the accented E, where you stop again. Beginning with the accented E, you go on to the accented high E, and so on. The last bit of exercise 39 is the same as the last measure of exercise 32. In short, exercise 39 is precisely the same as exercise 32, except that you stop at each accent and put in a measure rest. The idea is to let yourself get more speed by dividing the journey up into small runs. In the same manner, exercise 40, when completed, will be just the same as exercise 39, only you will stop a measure at each accent and then repeat the same note in starting. I understand Dr. Mason not to particularly care whether these exercises are transposed into other keys, believing that a certain amount of this kind of practice will be about as productive in the key of C as in any other. I think, however, it is a good idea to transpose them, because it accustoms the hand to different adjustments of black and white keys.

I am studying the piano and would like to be a good pianist. Will you please tell me whether it will harm my piano touch to practice on a pipe-organ? Several

have asked me why I did not learn. Some have told me that the touch is different and that one would interfere with the other. Please advise me.—A. M. D.

In playing the piano the power depends upon the force with which the key is struck. Sometimes one deliberately forsakes a key before it is meant to extinguish the tone, leaving the pedal to hold out the tone. On the organ the force of touch makes no difference in volume of tone, but you can not leave a key and have it go on sounding (unless you are exhibiting a new organ, which case this will be likely to happen one or more times in the course of the evening. But this is a detail for the organ maker). Organ playing promotes legato, and with organs so now made the work does not stiffen the fingers. On the contrary, better than any practice clavier for piano technic is a good "tracker action," with two keyboards coupled, and a good stiff Bach fugue. Nothing gives the fingers discipline more rapidly. If you practice the organ too much, or with too heavy an action, it promotes monotony in the touch and you have to compensate for it by piano exercises for lightness and delicacy; but your fingers will be much more reliable. So, on the whole, if you use a little good sense, organ practice will be likely to do you as much good in one direction as it can do you harm in another, and probably more. Learn it by all means; it is a good thing.

Is accompanying a desirable and profitable way in which a lady, wishing to support herself through her knowledge of the piano, may begin? Could she not combine this with teaching? I have in mind accompanying vocal teachers. What is the best way of searching for such a position? What pay might a beginner expect? I am living in a small place, where pupils are few, and it occurred to me that I might put in a couple of days a week in the city.—M. A. B.

Accompanying is not a very profitable occupation. A very few of the first-rate teachers employ an accomplished accompanist, who is usually an accomplished young pianist, and often one who desires to acquire skill in the art of teaching voice. Many give lessons to pupils as a means of support. When a salary is paid for their own vocal lessons, more than eight or ten dollars a week is low—nearly more than eight or ten dollars a week. As for the method of going about such work, you will have to advertise until you attract the attention of some vocal teacher needing an accompanist; or you can call upon the teachers *en masse*.

Do not make the mistake of undervaluing the work you will be called upon to perform. The accompanist is expected to be able to play anything in the singer's repertoire, including all operatic airs, in which the interpretation is often a matter of tradition; and the whole range of modern song, from Schubert to Tchaikovsky and Brahms. Moreover, you would be expected to transcribe almost anything upon call, and if you were not asked to do so at sight it would be an especial merit. Upon this point, call upon any good master of singing and ask him what the accompanist is expected to do. Your piano instruction must have been unusually good if it has prepared you for filling a first-class place as accompanist.

Would you advise giving Berens' "School of Scales" along with Czerny's "School of Velocity"? Book III? What must I do with a pupil whose right wrist is very loose and limber—much more so than the left? Is there any good four-hand work for pupils, to be used as warm-up pieces? Sould pupils have gone through Czerny's "School of Velocity"?—A. P.

I advise Mason's "Touch and Technic" for technics, and I do not think either the Berens or Czerny works necessary; I think you can do better with some selected pieces like the "Standard Grades." When a pupil is kept on the studies of a single composer for a long time the work is too much in one style. It is better to diversify; more interesting and more profitable to the hands and intelligence. As for the case of the left wrist which is not flexible enough, give loosening exercises for the left hand alone until it acquires the proper state. In left hand alone until it acquires the proper state. In the earlier stages require liberal motion; later, push for speed. There is any quantity of interesting four-hand matter. Pieces by Schubert, Moszkowski, and lots of matter. Write to the publishers of this paper and they will send you a four-hand stock on selection.—I think.

I am teaching Mason's two-finger exercises. Should they be given the pupil to practice at metronome speed, or should they be taken more slowly at first? Do you not think it better for untrained fingers to begin with some good five-finger exercises before giving these exercises?

From a great deal of practice my fourth and fifth fingers are inclined to be crooked. Can you recommend any exercise or treatment calculated to straighten them? I have a pupil whose right-hand fingers are very weak in consequence of an accident. She is also very deficient in time, and only lately have I been able to induce her to count aloud. She is about fourteen years old. I have given her a great deal of slow practice on Schmidt exercises and slow scales. Her fourth and fifth fingers are particularly weak. What exercise would develop her lifting power of fingers most rapidly? Also, what can I do with a pupil who can not remember the signatures? and another who has great difficulty in fingering correctly? I am afraid if I use Mason's work in these cases I will not be able to secure enough slow and even practice.—B. M.

Mason's slow exercises are better, I think, for most pupils at a slower time than given in the book. I think quite a bit slower. The fast ones can not be done too fast, if they are played evenly and rapidly; but in the slow ones concentration, a deep tone, and considerable power are demanded. These depend upon concentration of will, and time is needed for the pupil to gather her powers for the exertion.

I do not care for five-finger exercises. I believe if one knows how to use them, better fingers can be formed by the Mason exercises—very much better, and better positions of hands. I can not recommend any exercise for straightening the weak fingers bent by too much practice. It is like being bow-legged. You could have them broken and set over again—like the lady who had her head cut off in order to straighten her crooked nose; but I do not recommend it. The way I use Mason's exercises, I get strong hands and fingers and a good-looking hand. So also does he, and a beautiful tone. What more would you like? I am all in knowing how to balance the various demands upon the hand so that it gets vitalized and diversified in every direction. The good-looking hand is the strong and well-trained hand. Mason's arpeggios and scales are very useful for pupils who are not willing to count aloud, since measure is vital and central in them. Then, for the one who can not remember the signature, you will have to train her in scales and chords until she can write the scales. Then have her write the scales in notes. Then have her write something else written and later have it transposed into several other keys. In other words, direct her attention to the notation until she is able to take it all in and remember it.

Intuition is a very common and almost a normal incident with girls at the age you mention. Education is mainly for the purpose of training the attention. Mason's combination of exercises does this better than any other technics whatever. The same is true of the singing; make her think of fingering. Give Mason's scales in canon forms with different metrical treatment. If this does not make her solid on fingering I do not know what will.

Then, too, as to the value of slow practice. It is good only when taken in connection with some of the opposite kind. Mason's graded rhythms seem to have been made more surely than any other method I have ever known, except practicing with a metronome; and the latter is almost sure to make the playing wooden; whereas Mason's way establishes a musical rhythm, and the pupil has to hold back in the early stages in order to have elbow-room enough for the fast forms later on in the table. When you have the same form carried through at least three grades of speed, such as quarters, eighths, and sixteenths, if the time is strictly kept, the work will be very good to go somewhat slowly in the early stages in order not to be hustled beyond bearing in the quicker passages.

—Every person has a lead with which he attempts to measure the depths of art. The string of some is long, that of others is very short; yet each of them has reached the bottom, and in reality art is as a bottomless deep that none have as yet fully explored, and probably none ever will. Art is endless.—Schopenhauer.



THE RHYTHMICAL VALUE OF A REST.

More this past winter than ever before have I been impressed, while listening to a large number of piano recitals every week, good, bad, indifferent, with the value of the *pause* in the rhetoric of musical interpretation. When piano playing is poor, one of its salient defects is invariably a wretched, unintelligent handling of rests.

Just as the orator makes his great effects by pauses, so does a musician convey a whole story in a rest—provided he knows how. This knowledge is one of the self-evident distinctions between the amateur and the professional in all branches of expression, and even more of a difference does it show between the artist and the mere performer. To the initiated it sounds like a paradox or a stipulation to call a rest *crisp*, but I assure you The Listener has enjoyed crisp rests as well as sentimental, serious, grave, or gay rests in the work of a few great orchestras and in the piano playing of men like D'Albert, Rosenthal, Franz Krumpholtz, whom we are hearing again many years, to our great edification as well as satisfaction—and a dozen others. Raphael Joseffy is as great an adept at eloquent "resting," as he is at eloquent pedaling. Each man has his own method of "resting," but the true effects and nuances are always obtained by them all, no matter how, because in the mind and heart of the rounded-out musician there is a wonderful instinct for dramatic effect, and the pause is essentially dramatic.

Amateurs, unless born with these same dramatic instincts, seldom make a clear-cut pause—they enter a phrase after the time and begin ahead of the beat, their rests are consequently slovenly and without meaning. The pause, in all rhetorical utterance, from the early Greek and Roman days, has been treated not only as a punctuation, but also as an instrument to conviction. The orator knows the power of his periods, commas, and semicolons. Why should not the pianist likewise reveal the strong significance of his whole rest, half rest, quarter rest, and so on, through the whole gamut of musical rhetoric?

In the German school of piano teaching the rest is emphasized as of great importance as a medium for the truthful interpretation of a composer's idea, but the loose American tendency to do away with precision entirely in the development of individuality causes a growing laxity in this direction—most reprehensible, according to The Listener's view of artistic integrity.

I hardly know when I have found a young amateur struggling with "expression" who had the faintest valuation of a rest outside of its time value. They rarely know what rests are for, except in their capacity of torments to those whose ideas of time are not instinctive. My dear young musicians, remember that rests are punctuations of musical phrases, and give them their due.

AN AMERICAN YOUTHFUL PRODIGY.

We hear of, and occasionally hear, European musical prodigies; but so far, as a nation we have produced few worthy to stand in that category. But now there comes to light in the city of Boston a youth of barely eighteen years with a technique bordering on Paderewski perfection, and with a musical intelligence at least a hundred years old—mature, ripened, and deep is it. He also bears some of the birthmarks of prodigious genius. His mother was Modest Strong, now deceased, a German pianist and teacher, for many years a resident in Boston. She was the source of her son's great musical feeling and to her, doubtless, is due the marvelous possibilities of his fingers. Nothing musical was evolved from this child until he was four years of age, when one day Modest Strong, who had just finished giving a pupil a Haydn sonata, heard some one playing the sonata through perfectly, as to notes, with the right hand. In

surprise she returned to her music room, to find four-year-old Willie performing on the piano in this wise. He introduced himself to the musical world thus, and if it were not that he has inherited from his father's family abundant means, The Listener, for one, would expect to know of Mr. William Dietrich Strong as not only a musical lion, but as a musical artist within the next ten years. But unfortunately pecuniary affluence is destructive of talent, if anything can be.

I print the program this lad gave recently, to show you what he attempted and what he achieved phonemically, also as a suggestion in the way of program making, some readers having expressed a desire for an occasional program from the centers of musical genius.

Variations Serenades, Op. 54, Mendelssohn.
Sonata, Op. 31, No. 3, Beethoven.
Molto agitato, G minor, Schumann.
Andante e molto Cantabile, B-flat major, Brahms.
Rhapsodie, Op. 78, No. 1, Chopin.
Ballad, G minor, Op. 25, Chopin.
Phantasies, A major, Mrs. Beach.
Two Etudes, from Op. 27, Arthur Fuchs.
Valse de Concert, A major, Clayton Johns.
Etude, C major, Op. 34, No. 2, Moszkowski.

This was one of the few opportunities there has been to hear this lad, who wisely holds himself in the background until he is assured of his own self-mastery, something more important than prodigious virtuosity, it being the corner stone of the edifice where all genius is concerned.

I believe that some day you will all hear Willie Strong, as he is still familiarly called.

FRANZ KUMMEL.

ANOTHER program I have for you is one of exceeding interest, played by Franz Kummel at one of his first recitals among us, after a long absence. Kummel exhibits all of his previous perfections, fewer of his faults, and most of the elements of greatness in his field of achievement, patent to those who heard and knew him formerly. His program reads as follows:

Andante con variazioni, Haydn.
Sonata, Op. 110, Beethoven.
Phantasie, Op. 17, Schumann.
Barcarolle, Op. 60, Chopin.
Cavatina, Op. 76, No. 2, Brahms.
Intermezzo, Op. 76, No. 3, Brahms.
Nachtfluter (Valse Caprice), Peters, Strauss.
Nocturne, Op. 17, Liszt.
Rhapsodie Hongroise, No. 12, Liszt.
An Bord d'une Source, Liszt.

OUR ARTISTIC WINGS.

MR. DAMROSCH says that "art is a necessity for the poor"; that "it is necessary to stimulate the mind engrossed with the sordid care of eking out a material existence."

If he would change the word art to music, The Listener could agree with him; but among the great masses of human beings art, as that word is generally understood, has no acceptable place, and less what a distinction between high art and low art—something The Listener can not admit. Can such a thing as low art exist? Art has in it an element of instruction and education not acceptable to the masses, who, wearied from a day's toil, want beauty that pleases and relaxes, not beauty that forces voluntary thought. So long as music is confined to emotional expression, it is desired and appreciated more than any other general form of utterance, but not as art. The violin is of the same order of intellectuality, and the humble mind goes to sleep or is bored to death. But a good half of the music published, like the same number of books, has no art in it, and at the same time has a great mission among just those people material lives a bit of gaiety, recreation, or enjoyable sentimentality.

For instance, The Listener knows of a woman who is a fashionable dressmaker in one of the great cities of America. She is a woman between thirty and forty years of age, and still at that time of life her chief pleasure is to take piano lessons and to practice an hour every night, arising at six every morning for another practice

hour before she begins her most material day. Here is not great talent thwarted by circumstances; she plays very badly; but, just the same, nothing else makes her so happy as this diversion, which to the majority would be a punishment. No doubt she hears in her imagination a beauty that her fingers will never express, and is her the commonplace music she performs is an inspiration and an outlet. Only in Germany do the masses find solace in art pure and undiluted. It is impossible to predict for America's future, but I am forced to believe that hundreds of years will pass over our heads before the American laborer, returning from work, will whistle Hindels Largo, as he has been known to be the case in Germany, or a father and son, in artisan bloomers, will walk side by side on the streets singing male duets from grand opera, as I once heard two men do in Paris. Each year the universal taste is urged upon by just such men as Mr. Damrosch, but there is no hope that the masses will ever attain one high level of appreciation of music, any more than they now give equal valuation to the art of literature—the oldest, most convincing of all arts. Even in our day the majority prefer to read absorbing, diverting novels to perusing Shakspeare or Dante, and so it will be to the end; the majority also prefer waltzes and "coon songs" to a Beethoven or Brahms symphony, and so it will be to the end. A great mind produces that which comes only within the grasp of those large enough to receive the thought. There never will be a level of musical understanding, any more than there will be one level of moral equality for man—at least, not until he puts on wings. When we all put on our musical wings we will fly side by side with the prophets of the musical art, but not before. All we can do is to step as high as possible each day, waiting and hoping for the day of universal wings.

Is an article in "The Music Trade Review," Drexley Beck traces the connection of the voice and musical instruments, and shows how the mechanical development of the latter was influenced by the advance of vocal technique. He continues as follows:

"Now we find, especially in Italy, sunny Italy,—partly, no doubt, from the influence of the climate, that vocal music began to develop in the line of velocity, until in 1850 a rapidity of vocal execution was attained such as the world has never seen since. Take Rossini's opera and see what was required of some of the singers. It would take a very good player to execute rapidly upon the piano the runs and shakes. The fault of this school was emptiness—too much musical froth; but these works remain in use as studies. In the meantime, the organ player had given up the attempt to keep up with the singer in the matter of velocity, and things were at a standstill, though many great organs were built. Bach never saw or heard a piano, as we call it. Most of the instruments he knew were harpsichords. By that time the organ had been improved, but the necessities of the ornamental and elaborate style of singing led to the invention of the piano. The two styles of music, instrumental and vocal, were now clearly separated, and a subclassification was made in instrumental music—organ and piano. The time of Bach was a doubtful time; things were written for the organ that were only suitable for the piano. Now come in various improvements in the piano, in modes of stringing, in compass, and in action. The violin is of its form very old—it has hardly changed at all. Paganini brought the violin in music, as Liszt brought the piano, up side by side with the voice work of Rossini. Now comes another change in our day. The rapid and elaborate vocalization, the 'skyrocket' music, is not so much in demand. The 'shower of pearls' and 'shower of diamonds' period is passing away. The improvement in the piano, especially in sonority, makes other kinds of music possible. One effect of this has been to revive Beethoven, because it is now possible to carry out his musical ideas. Vocal music is working along the dramatic line, with less of the ornamental. Evolution in nature goes on forever, and who knows what will be evolved in nature? We do not reject the old, but we do for what it may give us, and pass on to newer forms."

PROFESSIONAL PIANO STUDENTS.

BY ALEXANDER MCARTHUR.

WHEN Paul Veronese was a student, Maitre Badile, his master, said to him one day:

"One has never done well when it is possible to do better; one has never learned enough when it is possible to learn more."

There is no wiser precept than this in all the wisdom of art; no weapon that fights more certainly than architecture of the great and the noble in all branches of art—self-conceit. Of the hundreds, I might almost say thousands, of pianists I have known, and the two greatest have been the two humblest—Rubinstein and Paderewski.

Fifth- and tenth-rate artists go about holding their noses in the air, boasting of their exploits and of their superiority over their colleagues. The great artist is not so difficult in the words of Socrates, "he knows that he knows nothing."

"I don't need to practice Op. 53 (Beethoven); I know it thoroughly. It is only a waste of time to practice it more," said a pupil once to Rubinstein.

One of his saddest expressions came over Rubinstein's face, for there was never a master that lived as he did in the work of his pupils.

"Don't you," he said slowly. "Well, you are eighteen and I am sixty. I have been half a century practicing that sonata, and I need still to practice it. I congratulate you."

From that time on Rubinstein took no further interest in that pupil, for to disappoint Rubinstein once in an art truth was to disappoint him forever.

At St. Petersburg Conservatory, of which the rules and regulations were drawn up entirely after Rubinstein's idea as to what a conservatory should be (he has more than once told me that when dead he wanted to be remembered by no other work but this Conservatory), there were two pianoforte branches: one for virtuosi, the other for pedagogues, the training, of course, in each branch being different. One of the first questions asked a would-be candidate was, "To which branch do you wish to belong?" Generally speaking, the pupils, acting under the advice of one of the professors, joined the one class or the other, according to the shape and strength of their hands and general physique. The technical knowledge and gifts for both, however, were the same; that is to say, a correct ear, musical ability, and general fitness were sine qua non.

Pupils of the pedagogic classes were not required to give so much time to practice; they were not expected to learn so quickly; not to play from memory, but rhythm and neatness in their playing, with history, analysis, a complete mastery of harmony and counterpoint, and more or less a study of the entire piano literature, they were expected to have accomplished before receiving their diplomas.

It would be well for all professional students to satisfy themselves early in their studies as to which career they are fitted for. It would save so much misery, so much wasted energy. This minute and always there are thousands of unhappy students striving for that which they can never attain—"concert technique." Sonred, disgruntled, or, worse still, conceited, they are a burden to themselves and to all around them.

Good teachers are needed everywhere, and if a student is weak or sickly, if he or she have a small or unfavorably formed piano hand and are endowed with enormous talent, then by all means let them fit themselves for teaching, since, in the end, no matter what their ambitions may be, they can only finish so, or else starve as virtuosos.

To do or be anything as a pianist requires at least ten to fifteen years' serious study, and not a day less; probably a few years more. This work is best when accomplished from the tenth to the twentieth or twenty-fifth years.

Prodigies there are—but let us take Liszt and Rubinstein. Both were children when they started Europe by their genius; but both were full grown men when they were not mere Wunderkinder, but musicians. It was from the year 1824 until 1834, while Rubinstein was living in the palace of the Grand Duchess Helene of Russia, at Kamennoi Ostrow, that his great preparations

for the career of a virtuoso were made. People who have known Rubinstein during these years have told me that it is "unpardonable" the amount of time he spent at the pianoforte. Professional piano students should remember that Rubinstein was twenty-five years old when he started out to conquer Europe as pianist. He was eight when first in Moscow he stepped on a concert platform, and when he commenced his first European tour. Yet in spite of his undiminished genius it was not until he had spent just twenty years (he commenced when about five or six years old) in study that he considered himself fit and ready for the conquest of the world of music.

"*Avanti, vita brevis!*" How often have I thought of this when American students have come to me in Paris and elsewhere and told me they were spending a year in Europe to finish themselves?

Every pianist who goes before the public desires before all things success, and at the present epoch there is nothing so difficult in the having.

All events there is one thing certain, and that is that success largely depends on originality. Every pianist should endeavor to give a new yet a true conception of piano literature. When the famous painters of old put the "Transfiguration," the "Holy Family," or "Our Lady" on canvas, no two of them painted after the same manner. Pianists should think of this when they study.

As to who is worthy of being an interpreter, that is another question and a great one.

With all young artists who start out, especially in America, there is always this great question of the pianoforte manufacturers, and there is only this to be said: never, no matter what the temptation, play on an inferior piano, for the simple reason that your art and reputation must suffer.

We know of great artists who play on inferior pianos; they do so only from two motives—either because, being foreigners, they are ignorant of the shortcomings, or because they want money. The latter is no crime except when it arrives from artists. At the same time it is incredible to me that any one could choose as an instrument any other but the best that the country can offer, for I know of no delight equal to playing on a fine instrument, and I know of nothing so disappointing as playing on an inferior one. There is as much difference as between a true friend and a false friend.

The first start for a young artist is to put himself or herself in the hands of a reputable impresario; best of all an impresario who manages no other artist. A start like this is to say, a correct ear, musical ability, and general fitness were sine qua non. Many of these articles were culled from THE ETUDE—enough so that one can see the strides this valuable journal has made in its prosperous career. Such a book should be carefully indexed, or its value will be greatly lessened.

Besides representing much industry, great good remains to the collector of scraps. He becomes an adept at classifying, at a glance deciding upon the merit and usefulness of an article. He also becomes more familiar with the names of leading writers, for the name of the writer—the authority, as it were—is usually associated with the production. He gets into the habit of looking for information everywhere—in the newspapers as well as the musical publications,—and so reads and collects to a purpose. He gets into the habit of becoming orderly and systematic, and critical in his work.

It were indeed strange if amid all this collecting and arranging some of the material matter should not be found clinging to the mental man.

Better try to keep a scrap-book yourself; and the venture is that you will soon be wondering how you could have lived so long without one.

Only those who can not help themselves should become artists. Any who hesitate, or consider, or draw back, should take up any other calling in preference; for, while there is nothing grander, nobler, than a great artist, there is nothing sadder and meaner than a little artist; better, far better, be an appreciative member of the audience.

Of course, there are artists and artists. We can not all be Liszts and Rubinstens. We can not all paint the "Last Judgment" like Michelangelo. The great thing is to know our limitations. Had Albrecht Dürer been cursed with "the vaulting ambition" that "overleaps itself," and followed painting rather than engraving, one of the great names in art would be wanting to-day.

Very few virtuosos realize during their study what a terrible ordeal the concert platform is, and, while there is no remedy against nervousness—as a rule, the more nervous some artists are the better they play,—yet for days before the concert the young artist should hold himself back by practicing to the slowest of tempi possible. This prevents that "running away of the fingers" so common among nervous pianists. Young artists should also remember that a slovenly performance is not excusable because of nervousness. The fault lies with themselves entirely, arising from insufficient preparation or wrong methods of practice.

Concert performance is always a strain, and no matter how flawless and beautiful the interpretation of the player may be, the public may rest assured, as a rule, it is because of nervousness, and in spite of it, rather than for lack of it.

A young artist starting on his career should have at least two hundred pieces in his repertoire—pieces which he can play from memory, ready, with a little running over, to play publicly. Rubinstein had a colossal memory, and his repertoire included eight hundred pieces, but not many young artists can aspire to this. Nor is it necessary that they should.

When praise is bestowed, never feel elated until you measure the value of the criticism. Fight the sham, the fake, the false in art, mercilessly and fiercely; give them no quarter; then, be your name and position never so humble, you will have served art better than many artists whose names are world-famous to-day.

SCRAP-BOOKS.

BY E. A. SMITH.

THERE are books and there are scrap-books, and one might go farther and fare worse than to be a "crank" upon the subject of "scrap-books." To be personal: In looking through quite an extended collection of my own, I was surprised at the variety of musical topics and the number of articles upon nearly every musical subject mentioned. For the past few years these books represent the growth of musical literature in this country better than anything else possibly could to me. There is a gradual progress running through them for the better. The merit of the articles in the first book does not at all favorably compare with those in the last. Many of these articles were culled from THE ETUDE—enough so that one can see the strides this valuable journal has made in its prosperous career. Such a book should be carefully indexed, or its value will be greatly lessened.

Besides representing much industry, great good remains to the collector of scraps. He becomes an adept at classifying, at a glance deciding upon the merit and usefulness of an article. He also becomes more familiar with the names of leading writers, for the name of the writer—the authority, as it were—is usually associated with the production. He gets into the habit of looking for information everywhere—in the newspapers as well as the musical publications,—and so reads and collects to a purpose. He gets into the habit of becoming orderly and systematic, and critical in his work.

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THE OVERCROWDED MUSICAL PROFESSION.

BY ROSE ADAMS GRUMHINE.

I GRIEVE to hear any one who calls himself a musician express the sentiment contained in the following clipping, and I grieve still more to find it quoted in THE ETUDE:

"There does not seem to be any remedy for the deplorable overcrowding of the music profession unless a check can be placed upon the number of those going in for music at the very outset. That is to say, if teachers and leaders of musical institutions could only be prevailed upon honestly to tell an intending student that he had no natural attitude for music, the output of 'half-baked' musicians would be very considerably reduced, and the profession, as a direct result, would suffer less from overpressure within its ranks."—*Krynade.*

What is the complaint? That there is an "overcrowding of the musical profession"—the "Keynote" calls it the "music profession." What does this mean? If it means anything it can only mean that the class who follow music for a livelihood has grown too large to be supported by the patronage of music. On any other theory there can be no ground for the complaint.

It can not be contended that too many persons are studying music for the comfort of society or the happiness of mankind, and it would hardly be claimed that there is a limit to the world's enjoyment of the art; that music is like a feast spread for a particular chosen company—a certain, limited quantity that will not reach around if too many are admitted to the festive board. If that be the trouble, then with equally good reason is it to be urged that our schools should be closed against "overcrowding," lest the general supply of education give out; and the same logic would suggest the precaution of "honestly" deterring sinners from repentance, to avoid the discomfort of "overpressure" within the ranks of the heavenly hosts. If a place in the celestial choir had a commercial value in the market-places of the earth, that is precisely the argument we should expect to hear advanced by the thrifty-minded persons who are always in a state of mind at the dire prospect of being "overcrowded," which means crowded out. The very statement shows its absurdity, and forces those who utter the complaint to the confession that it is only in its pecuniary aspect that it can have any application. In other words, it is music as a business that is dull, and in the absence of an influential lobby in Congress they propose to reduce the pressure of competition some other way. Why not organize a trust? Assuming that there is only a given quantity of gold that is paid out for music in a given time and place (not to mention the coppers tossed to the organ-grinders), there are too many musicians—third rate teachers and mediocre "artists"—who are scrambling for it. Where there are three or four long-haired fiddlers for a place in the orchestra, there should be but one; and it is proposed to cut down the supply to the demand, not exactly by a crusade against foreign immigration, although that has its patriotic advocates, but by exhorting teachers "honestly" to discourage and dissuade all students with no "talent" from the further study of music.

If any word ought to be eliminated from the English language it is that much-abused word talent. It is very tiresome. Sarah, who works hard, applies herself, has ambition, good home training, a common sense teacher, and plays well, is so "talented." Sallie, who is lazy, careless, moonstruck, and spoiled, and plays like an elephant, she has no "talent," poor thing. It is not my purpose to raise this question here. I admit that all do not have the same amount of brains, just as some have bigger noses than others; and I agree that a person with no hands has no "natural aptitude" for playing the piano, and should, perhaps, be "honestly" dissuaded from attempting to become a virtuoso; but even that misfortune need not disqualify him from knowing something about music. I will admit further, just for the sake of peace and quiet, that there may be a score or two of musical geniuses in the world, ready made in heaven perhaps, that is to say "born," while all the rest just "grewed," like Topsy; but I have taught music over twenty years, how much over I don't need to tell, and in that experience I have never yet seen these

two things—a ghost and musical "talent" that could not be explained on natural, rational grounds. But what I do protest against with all my might is the propagation by musicians of this insane fallacy that rules a pupil have decided "talent," "natural aptitude," or what not, it is the teacher's duty, even by the aid of a police officer if necessary, to suppress that "intending student" (*sic*).

I do not believe that in art, whatever may be true in the purely utilitarian pursuits, "a little knowledge is a dangerous thing." Whatever ministers to the sum total of human happiness is a good thing, and I would not dissuade the ignorant dorky lad from playing the bones if it made him happy—and he was out of my hearing! Have we dropped by one sudden plunge into the malarial mire of commercialism? Has music study degenerated so quickly into a bread-and-butter science? Nothing in it but dollars and cents which we must prevent the quacks from snatching away from us? Why, that is the way the lawyers and doctors and preachers are doing, building barbed-wire fences around their preserves, to protect their dignified and magnificent "professions" from overcrowding; making elaborate and absurd systems of professional ethics to keep the laity in, and the out, under the shallow pretext that it is all for the good of humanity. Have we fallen to the "professional" level? Do we learn music as a trade? Is it all a mere scramble for a livelihood?

Professions generally, and decent society at large, draw a proper line of moral conduct. Right. Let the "profession" of music insist on a proper observance of that. A common standard of qualification, beneath which exclusion from the privilege. That is good likewise where the conditions do not vary or where the standard varies with the conditions. A physician needs the same degree of skill and knowledge to mend a clod-hopper as to heal a professor of revealed religion. And yet there are widely divergent degrees of ability even in the highest professions where the greatest precautions are exercised. But the qualifications of a musician are wholly relative to his environment. A teacher may do excellent work in one place who would be utterly worthless in another. We don't insist that a man must be qualified for a chair in Harvard to teach a district school; or because he is not fit to conduct an orchestra that he should not pound the big drum in a country band. In spite of all precautions every profession is full of quacks. They have flourished since the world began and will probably continue to flourish to a greater or less extent until the millennium. That is a matter that in the long run usually regulates itself. But the one potent remedy against quackery and humbug is higher intelligence and virtue. Therefore, the remedy is not less but more musical study. But whatever measures are urged for putting up the bars to a professional pasture, this is the first time that I ever heard the advocacy of an embargo on study as a remedy. Such "remedy" were infinitely worse than the disease.

The complaint is the "overcrowding" of the musical profession. To every profession there must be a laity, and if the profession is not a humbug, the larger and more intelligent the laity the better. Why not instead of limiting the profession by discouraging music study, increase and improve the laity by encouraging it all in our power? It is no obstacle to an eminent physician to have an intelligent patient who understands the case and appreciates the work done for him. The more cultured and numerous our musical laity, the better for the musical profession. How will an ignorant and barbarian laity support the profession? Where will the pupils come from, where the patrons of the concert and the opera? Even on the low "professional" consideration to "check" music study among the common herd and encourage it only among the select, heavenly-endowed creatures with "talent" is to kill the goose that lays the golden egg. If it killed the other goose it would not so much matter.

Forbid any thirsty child from drinking at the fountain of musical inspiration because it has no "talent"? Deprive a boy or girl from a musical education because they give no promise of becoming a Sherwood or a Nordica? Rob the family circle of all musical enjoyment because its members can't appreciate Wagner? Discourage all

musical culture except such as is predestined to distinction? Withhold its elevating and refining influence from all who can not take a front seat among the elect of the "profession"? On such a theory what is your boasted art of music good for?

Everywhere and at all times, in season and out of season, it is the true musician's duty and the honest teacher's duty to scatter the beauties of his art and the pearls of his wisdom and the spirit of his enthusiasm far and wide, among poor and rich, humble and aristocratic, dull and talented, even as it is the duty of the devoted shepherd of souls to scatter broadcast the blessings of religion.

To talk of overcrowding the musical profession is as sensible, as liberal and high-minded as to express solidarity about overcrowding heaven.

ORIGINALITY IN A YOUNG COMPOSER.

THERE is, I think, no special thing that we can call genius; it is simply that a man is endowed with a quicker and heavier brain than the common; that his nervous system is quick to feel. It is generally supposed that a scientific man is the antithesis of an artist or musician, but there is no real reason for thinking so. The scientist feels the same glow in hunting down a shadowy fact that the musician feels in creating music. There is the same abnormal quickness of brain, and the same emotion. Only the aptitudes of the musician and scientists are different, and so their mental energy works in different fields. The quickness and powerful concentration of thought of a Napoleon would have made a musical genius of him if he had only possessed the requisite sensitiveness of brain to sound, the capability of mentally grasping, which is what we call an ear for music. The fact that the other musicians such as Beethoven and Mozart, seemed to have been wrapped up entirely in their music is no proof that the musical genius is a special gift; because in those days a musician had not the modern advantages of education, and genius without education is nearly helpless. The history of music shows, on the contrary, that a musical genius is a genius in other directions. Berlioz had great literary gifts; so had Schumann, so had Wagner, so, too, had Mendelssohn, judging by his letters. It is plain, then, if genius is simply abnormal development of the brain and nervous system, plus a certain aptitude, it must grow as the man grows. Of course, so much cleverness is quick at assimilating ideas, plucking out their essentials, and making them part of its stock-in-trade; but it has to know the idea first of all. In this sense, of course, originality can not be expected in a very young man; but there is a limit of age, that is to say, when once a composer has the technique of his art at his finger ends, so that he can work easily, almost unconsciously, his music should begin to show himself if he has any self to express; and, surely, he should be master of his craft at the age of thirty or so! The whole matter is of some consequence to criticism, because it deals with the question of whether one should condemn a young composer for want of originality. If he is very young, I should say certainly not; indeed, it is a very bad sign if a youth shows no hero-worship in his music. But when once he is a master of music to such an extent that we may reasonably suppose that he has no difficulty in setting down his ideas, then I must confess I do expect originality if he is to be hailed as a composer of genius, of however small a type.—*Ex.*

—In memorizing, harmony is a valuable aid. It is a well-known principle that the most vivid impressions are the most lasting. The study of harmony rightly pursued presents sharp discriminations, well-defined examples, and clearly pictured images. It appeals to the imagination and effectively awakens the activity of this important faculty. This in its turn conduces to the development of the powers of the memory. The memory becomes more retentive and amply meets all demands made upon it.

No 2436

Humoreske.

Waltz.

Fingered by Thos. a'Becket.

Fritz Kauffmann, Op. 16. No. 2.

Moderato. (♩ = 84)

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Musical score for page 2, measures 1-12. The score is written for piano and includes dynamic markings such as *p*, *pp*, *quasi rit.*, *cresc.*, *dim.*, and *rit.*. The first system includes the instruction *con Pedale.* The second system includes *una corda.* The third system includes *tre corda.* The score concludes with a *f* dynamic marking.

Musical score for page 3, measures 13-24. The score continues from page 2 and includes dynamic markings such as *f*, *pp*, *ppp*, *cresc.*, and *ff*. The first system includes the instruction *Drum* and *cresc.* The second system includes *dim.* and *Play octave lower.....*. The score concludes with a *ff* dynamic marking.

Nº 2437

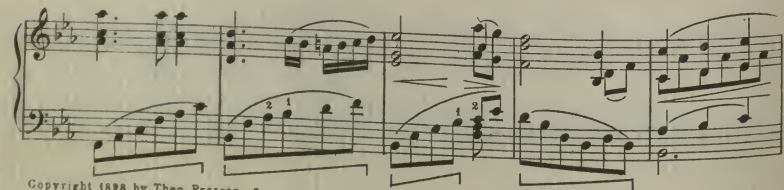
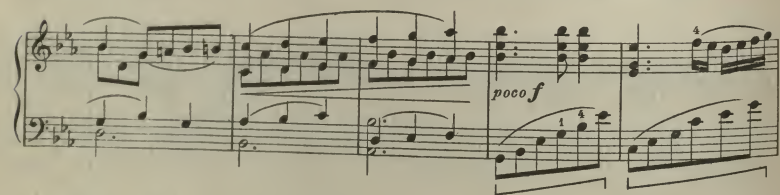
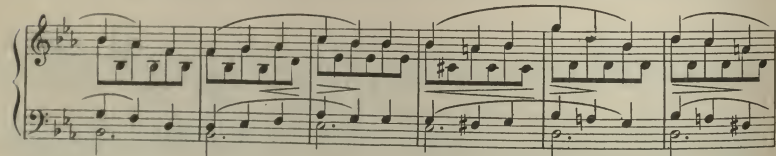
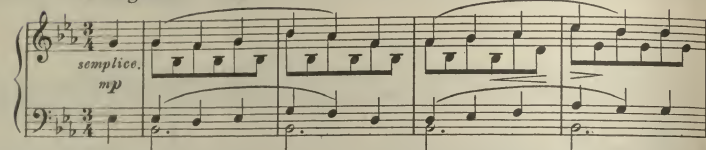
A Rustic Dance.

Ländler.

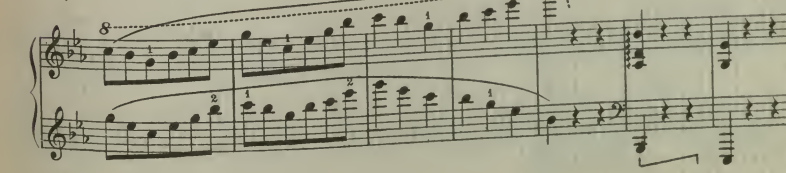
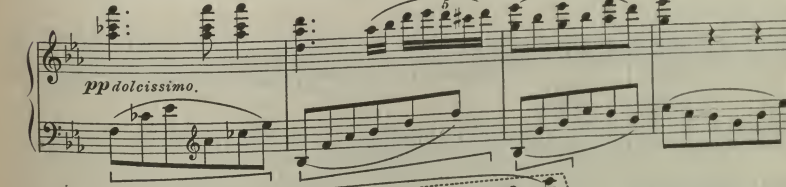
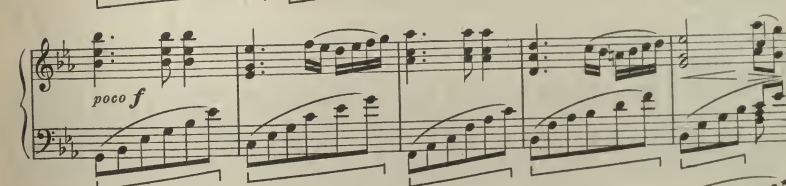
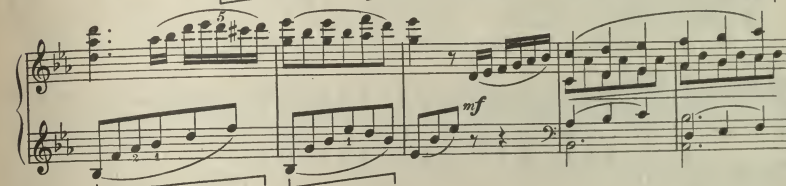
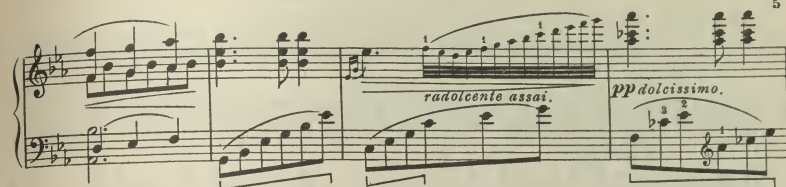
Extract from Suite.

Joachim Raff, Op. 162, No. 3.

Allegretto. $\text{♩} = 132$



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2437 - 2

Nº 2423

Valse Sentimentale.

Charles Mayer (1790-1863) was a fine representative of the semi-classical, lighter vein of music, whose style of composition, like his playing (for he was a superb pianist) was characterized rather by the charm peculiar to the Piano, than by great depth. Hence this piece, like all from his pen, demands a fine touch, delicate execution, and a facile rendition.

Revised and fingered by Const. von Sternberg.

Ch. Mayer, Op. 121, No. 10.

Allegretto.

Musical score for Valse Sentimentale, measures 1-36. The score is in 3/4 time, key of B-flat major. It begins with a piano (*p*) and *grazioso* marking. The melody is in the right hand, and the accompaniment is in the left hand. The score includes various dynamics such as *cresc.*, *f*, and *p*. There are also performance instructions like *brillante* and *like a)*. The score ends with a double bar line and a repeat sign.

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7

Musical score for Valse Sentimentale, measures 37-72. The score continues from the previous page. It includes various dynamics such as *cresc.*, *f*, and *p*. There are also performance instructions like *waving*, *string. e*, *calando*, and *mf*. The score ends with a double bar line and a repeat sign.

2423-3

This page contains five systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three flats (B-flat, E-flat, A-flat). The piece includes various musical markings such as dynamics (cresc., p, f, dim., pp), articulation (accents, slurs), and performance instructions (espressivo, marcato, riten.). The notation includes treble and bass clefs, key signatures, and various musical symbols like notes, rests, and ornaments.

The first system begins with a treble clef and a bass clef. The right hand starts with a series of chords and eighth notes, while the left hand plays a steady eighth-note accompaniment. The second system features a piano (p) dynamic and a series of slurs. The third system includes a forte (f) dynamic and a series of slurs. The fourth system features a piano (p) dynamic and a series of slurs. The fifth system includes a piano (pp) dynamic and a series of slurs.

The piece concludes with a final chord in the right hand and a final note in the left hand. The overall style is that of a late 19th or early 20th-century piano composition.

© These "marcato" do not mean "f," only distinctness, for the piece ends sweetly.
 24 23-3

GAVOTTE MIGNON.

Transcr. by A. BAZILLE.

A. THOMAS.

Allegretto.

Handwritten musical score for page 10, measures 1 through 12. The score is written for piano in G major (one sharp) and 3/4 time. It features a complex texture with many sixteenth and thirty-second notes, often beamed together. Fingering numbers (1-5) are indicated throughout. The piece concludes with a double bar line at the end of measure 12.

Handwritten musical score for page 11, measures 13 through 24. The score continues the piece from page 10. It includes dynamic markings such as *pp* (pianissimo) at measure 15 and *ppp* (pianississimo) at measure 22. Trills are marked with 'tr' above notes in measures 17, 18, 20, and 21. The piece ends with a double bar line at the end of measure 24.

Turkish Rondo.

W. A. MOZART.

Allegretto.

a The appoggiatura (g^b) with the bass, on the beat.
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1 b The lowest bass note with the c's of treble.

c The hands begin the arpeggios together, exactly on the beat. Observe that the right hand sustains the upper C⁴ its full value.
 d Thus:

La Premiere Danseuse.

SECONDO.

FIDELIS ZITTERBART.

Tempo di Polka.

Musical score for the second part of "La Premiere Danseuse". The score is written for piano in 2/4 time. It begins with a treble and bass staff. The first system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second system features a forte (*f*) dynamic. The third system includes a first ending bracket and a *Fine.* marking. The fourth system includes a *f marcato.* marking. The fifth system includes a *rall.* marking. The sixth system includes a *f a tempo.* marking. The score concludes with a final chord.

La Premiere Danseuse.

PRIMO.

FIDELIS ZITTERBART.

Tempo di Polka.

Musical score for the first part of "La Premiere Danseuse". The score is written for piano in 2/4 time. It begins with a treble and bass staff. The first system includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The second system features a forte (*f*) dynamic. The third system includes a first ending bracket and a *Fine.* marking. The fourth system includes a *f marcato.* marking. The fifth system includes a *p* dynamic. The sixth system includes a *rall.* marking. The seventh system includes a *f a tempo.* marking. The score concludes with a final chord.

Trio.

p

f

mf

D.S. al Fine

Trio.

p

f

mp

D.S. al Fine

The Volunteer. March and Two-Step.

H. Engelmann.
March.

Intro.

March.

TRIO. (Semplice.)

1 last time only.

f marcato *sf D.C.* *p*

f marcato *p*

D.C. Trio.

To Miss S. Isabelle Fayerweather.

QUIETUDE.

Words by
MARY A. deVERE.Music by
HERBERT WILBER GREENE.

Andante.

I heard as the wind went

by me A breath, or was it a sigh, Some thing too vague for

rhym-ing Too tune-less for mel-o-dy; I heard as the wind went

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by me A breath or was it a sigh,

Ria * *Ria* * *Ria* *

Some thing too vague for rhym - ing Too tune - less for mel - o -

Ria * *Ria* * *Ria* * *rit.*

dy . Light,

acell *rit.*

Ria * *Ria* *

light - er than moth wings floating and yet as it swept a long, It

pp

Ria * *Ria* * *Ria* * *Ria* * *Ria* * *Ria* *

Quietude... 3.

wrote on my heart a po - em and drew from my soul a

Ria * *Ria* * *Ria* * *Ria* *

song; Light light - er than moth wings float - ing and

p

Ria * *Ria* * *Ria* *

yet as it swept a long, — It wrote on my heart a

f

Ria * *Ria* * *Ria* *

po - em and drew from my soul a song.

ad lib.

Ria * *Ria* * *Ria* * *Ria* *

Quietude... 3.

Rose Kissed Me To-day.


Poem by
Austin Dobson.

Music by
Nicholas Douty.

Gracefully, not too fast.

Rose kiss'd me to - day Will she kiss me to -

mor-row Let it be as it may Rose kiss'd me to-day But the pleasure gives way To a

do. *rit molto.*  *a tempo.*

sav-our of sor - row Rose kiss'd me to - day Will she kiss me to - mor-row Rose

kiss'd me to - day Will she kiss me to - morrow? **Fin Allegro.**

rit molto. *colla voce*

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THE ETUDE

WHAT WE CAN DO.

BY ROBERT BRAINE.

THERE are thousands of teachers of music and musical amateurs in the small towns all over this country who are literally starving for good music, and for musical activity of the kind which will afford them opportunity for development. Musical people who live in the large cities, which support symphony concerts, grand opera, and concerts of every description, and who are fairly surfeited with music, can have no idea of how eagerly the music-lovers living in smaller places would appreciate even the musical crumbs which fall from their own loaded tables. A free concert by a military band, once given weekly in the parks of all of our large cities, would be the event of the season in some of our smaller towns and villages, while one of the weekly students' recitals of our leading conservatories and music colleges would be a musical treat affording room for thought for weeks.

It is my purpose in this article to give a few suggestions culled from actual experience, by which the musical atmosphere of the smaller places can be improved, and in time made musically worth living in, and by which young teachers or amateurs whose lot is cast in such places can at least save themselves from "rusting out" or "vegetating" until they die the musical death which comes inexorably from living without any musical intercourse with others.

Robert Schumann, in his "Rules for Young Musicians," speaks of the student becoming musically strong through a "many-sided musical intercourse with others," and admonishes the reader that no one can become a musician in the truest sense by shutting himself up like a hermit and practicing scales and finger-exercises only.

Schumann's idea on the subject is no doubt the true one. It is with music as with social intercourse. The hermit who lives in a cave and avoids his fellow-creatures seems so peculiar in speech and actions that he has lost all usefulness as a member of society. It is not otherwise in the musical art; one must heart-music must perform with others, and must feel the magnetic thrill which comes from moving the feelings of others and know that there is an answering thrill on their part. Music is like a foreign language in which one only becomes perfect through conversation and intercourse.

Let us take the case of a music teacher or amateur whose lot is cast in a village or little town of from 500 to 1500 inhabitants or so. At first glance anything in the way of advancement or musical intercourse would seem a pure impossibility, but it is not. More can be done than seems apparent at the first view.

Our teacher or amateur will probably be called upon to play the organ at the leading church of the place. It will be found as a general rule that the musical activity of the place, whatever there is, will center in the church. The church has been the rallying-point for music for hundreds of years, and still exercises a mighty influence on the development of the music of the world.

Having secured the position of organist, you must next organize a choir. Good voices are to be found everywhere—are not confined alone to the large cities. Among the voices of the young men and women in your little town, and in those of the surrounding country, you can easily organize a quartet, or possibly a chorus choir. Ask no one to join your choir who does not possess a fairly good singing voice, a good ear, and a decidedly musical temperament. Even with a good cabinet organ and a quartet or chorus choir of earnest, enthusiastic young people eager to learn, you will have the basis for a great musical activity.

Young people in the smaller towns and villages have not the multiplicity of engagements with which the city young men and misses fritter away their time, and as a general thing they will be found willing—nay, eager—for their practice every night in the week, if need be. If the members of your choir have little previous knowledge of music, only the simplest of music can be used at first. By and by, however, the members will become interested; some of them will take private lessons, and all will study faithfully. As their musical intelligence becomes enlarged, more and more difficult music can be

used, and finally your choir may become the basis of a really creditable vocal society, in which some really good music can be used. I have often found vocal societies in towns of 2000 inhabitants far superior in every way to those in towns of 30,000, the reason being that in the smaller town resided some good musician who worked up interest in the society and kept it at work.

If you are a musical amateur, you may be called upon to do all this church work simply for "the good of the cause;" or if you are a professional teacher, your salary may be little or nothing, and that little payahle in cord wood and goose-necked squashes.

But whatever you are in music, I am supposing that you are an earnest musical student, try to develop your musical nature, and to guard against the paralyzing effect of a "musical hermit" life.

You may scout the idea that they have anything to learn from the instruction of a "country bumpkin" choir, but you are in error. I freely admit that it won't do you more good to be in constant contact with finished artists in one of our large capitals, but that is not the point we are considering; what we are trying to get at is how a musician can secure the "many-sided musical intercourse" of which Schumann speaks. If there is absolutely no musical companionship in the place where your lines are cast, the only thing left for you to do is to develop it out of the raw material about you.

Human nature is much the same everywhere. The various passions—love, sorrow, anger, grief, etc.—are universal. The various emotions are common to the human race. This being so, and music being the language of emotion, you will be amazed how your emotional, and consequently your musical, nature can be developed in instructing a choir. Emotion is a product of man's social intercourse, and you can not develop your emotional nature from a musical point of view by hermit-like practice. You must have sensitive, emotional human organizations to work on and with, which will, in turn, develop, work on and influence your own.

Another advantage of this choir work will be that it will develop your powers of leadership. All must be trained to follow the leader, and shaped into a harmonious whole. The direction of a little country choir requires the same qualities and powers as the direction of a symphony orchestra or a metropolitan oratorio society. Some of our best directors have, at some time in their early lives, lived and toiled in villages. A director of music must have a perfect mental grasp of the music he essays to direct, and, in addition, the power of impressing this conception on others. He must have magnetic influence in holding the performers together, and an exact and unvarying rhythm which all the performers under his baton will instinctively feel and respect.

Every teacher who does work worthy the name learns something from his pupils every day he lives, just as a physician learns from observing his patients. From this pupil he gets a firmer conception of the true from the repeated correction of the false—from that one he learns a new facility of expression for a certain passage, from this one a new reading of a passage, etc., etc.

You can only develop in music in your village surroundings by diligent private practice and by instructing others, so that in time they can assist you in rendering some of the smaller masterpieces of music. If there is any talent in your town, cultivate it, both from the point of view as well as for the sake of the artist. If there is any young man or woman, callist or cornetist, or flutist, try to get him or her into a serious study of music, and study some of the orchestral instruments yourself, even though to the most limited extent. You will get more ideas of tone color from listening to the living tones of the instruments themselves, than from reading forty pages about orchestration every day. If there is any one in your town who is far enough advanced to play duets with you, set one or two evenings of the week apart for duet playing. The symphonies, works of music, even the nice symphonies of Beethoven, are arranged in duets to be played on the piano. If there is no one, engage a piano to do it. It will take time, but it will pay you. There is nothing like the action of one musician on another. You will get effects out of the music that are none alone would never think of.

Many other plans of musical association and companion-

ship will no doubt suggest themselves to you, but those outlined above will result in the greatest possible good in the way of musical development.

So much for four work with others; now for yourself. If there is large city near by, and you can afford it, take lessons as often as your time and money will permit. If the nearest large city is distant and your pocketbook slim, go less frequently, but, even if only once a year. In your practice, mark everything you find in your music that you do not understand, or which is not quite clear, and then ask your teacher questions to fix at your teacher. Get a list of the best books from him for self-help in music, and buy them, even if you have to sell your best hat or bonnet to get the money to do it. Get him to assign a great lot of work for you to go over by the time you come again. Have your lessons so well worked up that you will only have to play the critical passages for your teacher. You have no idea how many mistakes are false ideas you will get into your music when you practice your own music, and how unimprovable your teacher or an opportunity of hearing music according to your highest ideals; also, you have no idea how much good a first-class teacher can do you in a short time, in the way of correcting mistakes and suggesting technical practice in points where you are weak.

Then you may try to attend a few first-class concerts. Save your money up to attend some of the festival concerts which are given at intervals in most of our large cities. There is nothing like a few doses of first-class music to keep one's musical intelligence alert. The easiest way to rub out the music from the mind is from time to time if we would have it hold its magnetism. Our French would grow rusty if we did not hear the language spoken from time to time. There is nothing like a good concert to impress on the mind the proper delivery of musical phrases of an exalted character. A few good concerts a year will keep you in touch with the great masters of music, and as you listen, the rise and fall of the strains of some great symphony, you will hear questions answered in the music which have been puzzling you for months.

Be sure always to familiarize yourself with the programs of concerts you attend in advance, and the benefit will be twofold. In your private practice, study only the best, of which there is an inexhaustible quantity.

By all means have a metronome, and buy editions in which metronome marks are given. You will thus get an excellent idea of tempo, and will know exactly how fast the composer intended the movement to be taken.

Read musical works of an improving character, and make it a point to read the musical journals. It will be money well invested.

Study harmony and thorough bass by yourself, if you can get no teacher. Some things it will be difficult to understand without a teacher, but you can get a vast deal of information on the subject out of any good work on harmony, and thus vastly increase your intelligence in music.

Taking it all in all, there is no reason for any musician to despair, no matter how small a place he lives in. Talent and energy in music, as well as in any other walk of life, batter down every obstacle. It is only the faint heart and laggard step which fail to climb the mountain of art, if the genuine love and enthusiasm for music be there.

THE TEST OF TIME.

WHAT is the test of immortality in melody? What is the secret of the survival of so many well known vocal and instrumental numbers? Its first essential is absolute simplicity. Its second complete sympathy with some universal feeling. But what is the rest?

In all such melodies there is something too high and fine for intellectual analysis. If it were not born in a man, then such melodies would be intelligible only to the few, but the most striking fact about them is that the measure of their beauty is also that of their popularity. Whether or not the mind is educated in melody, they take hold upon it and never let it go. Such productions are rightly called works of genius.—"*Music Trade Review*."

SOME ESSENTIALS FOR MUSIC STUDENTS.

BY EDWIN MOORE.

OBSERVATION shows that many take up the study of music with no definite aim or purpose in view; or, if they have an object, it seems to be more for amusement than profit. Because of this misconception of the true mission of music, and the false ideas that so largely prevail concerning the true object of its cultivation, it would seem that the first essential for the pupil must be

A WORTHY MOTIVE.

The controlling influence should be a lofty purpose, combined with a love and reverence for the art that shall lead finally to a full appreciation of its beauties in its best and purest forms. So much for the motive.

Next comes

THE IDEAL.

Standards vary according to the capacity for appreciation; consequently, if the opportunities have been limited, the ideal is likely to be much below that which competent authority recognizes as the true standard. To aspire to nothing higher than that which an unsophisticated taste approves, must necessarily stifle all growth and defeat the very object of study; therefore, if one wishes to grow in taste and appreciation of the best models, he must make his ideal correspond with the standard of the best authorities. The next point is

TO TRY TO REACH THE IDEAL;

to accomplish which there must be earnest, systematic effort. Success depends not so much on talent or genius as on persistent effort. Dickens has said that "in every service a man must qualify himself by striving early and late, and by working, heart and soul, might and main." Every day must find us laboring diligently for the accomplishment of our object. At the same time it is well to remember that piano practice, to be profitable, does not depend so much upon quantity as quality. The mind must be concentrated upon the work; every sense keenly alive to the exercise of its proper function; the eye to see, the ear to hear, and the perspective faculty to judge and discriminate. One hour of such practice is worth a dozen of that of the average pupil. Another essential is

THOROUGHNESS.

Hand, arm, wrist, and finger-action, touch (tone-quality), must each receive its proper attention. Neither dexterity, clearness, nor accuracy can be secured without the careful, conscientious practice of foundation exercises; many of which, while dry and uninteresting in a musical sense, are nevertheless indispensable for advancement and growth.

But while the value of technique can not be overestimated, or the necessity for its acquirement too strongly emphasized, there is still an additional element needed to fit one for interpretative work. A musician in the true sense must possess

MUSICAL FEELING,

or, in other words, the ability to see the musical content of a composition; to comprehend the idea and intent of the composer. Technique furnishes the skeleton, but expression is the life and soul of a performance. Any one possessed of ordinary intelligence and physical strength can, after a season of drill and practice, conquer the technical difficulties of a composition, but only a trained musician can understand its real import and give it life and character. Expressive playing charms and thrills, while pure technique excites only wonder, impressing us much as an acrobatic feat or other display of physical strength and endurance.

Special training in musical theory, including accent, phrasing, etc., will greatly aid in giving intelligent expression to our playing, besides imparting the added pleasure of real appreciation; our rational enjoyment of art being proportioned to our intellectual understanding of it. Then, there is the essential of

ENTHUSIASM,

the mainpring of all spontaneous action and the governing principle of our best endeavors. When the heart is in the work, we are far more likely to succeed than if

impelled by a sense of duty alone, for perfunctory service always brings a grudging reward.

Again, there is the essential of

SELF-CONTROL,

an important element in the constitutional equipment of one who aspires to playing in public. When we consider the demands made upon the emotional nature of the musician, a nervous temperament, under perfect control, is a desirable acquisition; but the nerves running wild will wreck the best-laid plans. Many a musician, on account of excessive nervousness, has been compelled to abandon a public career. Failure on this account may often be attributed to too great self-consciousness. The mind, instead of being absorbed in the music, is so concentrated upon self and surrounding conditions as often to precipitate the very mistakes that we are most anxious to avoid. Then, again, nervousness may be the result of physical weakness brought on by too close application and protracted study; like the athlete who fails at the critical moment because of overtraining. When the trouble arises from this cause, plenty of exercise in the open air will do much toward bracing up the nerves to a degree of control adequate for any ordinary demand.

Finally, there is the essential of

SELF-DENIAL,

a virtue too often disregarded, and yet worthy of cultivation by all who aspire to distinction in either the amateur or professional line. By its observance the physical, intellectual, and moral nature is strengthened, and the difficulties and temptations common to all are the more surely and easily overcome. The history of achievement, in whatever branch of industry or art, is full of corroborative testimony on this one point. Other essentials may have contributed, but investigation will disclose the fact that, in nine cases out of ten, a rigid adherence to certain rules of living and conduct has been a controlling force in the final attainment of the desired end.

THE PIANO BEGINNER OF YESTERDAY AND OF TO-DAY.

BY IDA B. DISERENS.

THOUGH scientific methods of teaching have long been evolved and applied to primary school work, parallel improvements in elementary music teaching, tending to make study more rational and results more musical, have only recently come into general practice. Fifty times more, from the musical standpoint, is exacted from the piano beginner to-day than formerly. First, play from memory; he must be graceful first, last, and always; he must never produce a tone with an edge to it; his legato must be beyond reproach; and he must be a decent reader—for the sake of his own study and his teacher's patience. And with how much ease and interest to the pupil the fifty times more is accomplished may be shown by a brief comparison of the situation as it was and is to the pupil.

The beginner of yesterday was given some very difficult things to do, and all at the same time. At the first lessons he was given the position (an exceedingly difficult one); hand held over five keys absolutely still, with thumb, finger-tips, knuckles, wrist, and elbow held in a precisely definite way, and said positively immovably maintained while each finger in turn was manipulated up and down at a specific degree of curvature. At the second lesson he was bidden to hunt up the note to be played, ascertain its location upon the keyboard, observe and duly count its time value, etc. The teacher's mind was not a storehouse of teaching material, nor was he expected to have on tap pieces and exercises to teach to him orally. Such humoring was injudicious. The pupil must buy his materials, and, even if he chanced to memorize his pieces, must never play without looking at the notes, so that his yearning would lead to carelessness, or, still worse, to the habit of playing things by ear.

The treble clef was used the first year; then the bass was added through, as a different and more advanced concept.

The acquisition of fluency in note reading is not easy; nevertheless, learning to play was entirely dependent upon development of this process; hence it was long before the pupil was able to read enough material to give exercise to his hands—now hopelessly confirmed in the cast-iron attitudes.

Consequent upon this autism, the tone produced by beginners was bad, and to listen to their practice was torture. Antidotes aimed against the tendency to stiffness were never administered. Relaxation, as now understood, had not been discovered.

Observing the legato constituted another big difficulty which met the pupil at his first lessons, and the conscientious teacher was apt to rest her reputation on strictness at this juncture. Tone connecting, however, is not so easy as it sounds, owing to the fact that untrained fingers will prefer similar to differentiated notes. In the struggle for legato, position was perfect, but the tone would cease, for both pupil and teacher, that intense kind of trouble over which we will kindly draw the veil.

The piano beginner of to-day pursues a different course. He is started on the road to hand-mastery with a simple exercise involving a very simple act for the two strongest fingers, during which all the connotations necessary to its performance are in order, and he is privileged to put his elbows in his vest pocket or anywhere he thinks most convenient.

From this simple beginning the techniques of hand training radiate. The young beginner is introduced to a tone called middle C, which his teacher plays for him. He learns to write it, and how to make it sound longer or shorter.

He learns to count in groups, to the metronome; and to make up little exercises, drawing bars to show where the count begins over again.

These little time exercises he practices with one finger, at varying degrees of rapidity, always with the metronome.

He also sits with his back to the piano and learns to write from hearing similar successions played by his teacher.

When thoroughly well acquainted with middle C, other tones are presented to him, one above and one below. Thus he slowly builds the great staff upward and downward, line by line, using long lines for the next five above the middle C line, and also for the next five below; after these, little lines again.

Ten bright-colored stars are pasted on the keys of the piano represented by the long lines of the staff. Hand training in all touches, note reading, writing, and counting, and ear training all commence at once, but the pupil is allowed to do but one thing at a time, and never are these distinct processes combined before each has become fairly easy.

Techniques are taught orally. When tones can be connected, little pieces and duets are given orally and written by the pupil, who learns to write what he can play.

Violent or jerky movements are not allowed, nor is a very strong finger stroke sought. Young fingers can not produce it without stiffening the wrist, thus destroying the conditions through which it will eventually develop. Power in music comes of itself as a later reward, like strength of character, when all the conditions have been right.

The aim is to give a soft, clear touch and extreme flexibility of fingers, wrist, and arm.

When the teacher is wise enough to discriminate between the essentials and the unessentials to musical development, it becomes delightfully possible for the child to commence at a very early age, and thus be enabled to acquire, without excessive practice, the immense technique now expected of pianists.

Definitions of scales, pitch, clefs, rhythm, etc., explanations of every known musical sign and every possible combination of time are a few of the unessentials to musical growth.

As for the fractional names of notes, it means a great deal more to a six-year-old to say, "This mark ♯ (called a note) stands for a two-count note, and this ♭ (for a two-count stave)," etc. All printed material for children not having a definite beat of the value of a quarter should be rewritten, and its publisher admonished.

There must be normal schools for music teachers just as there are normal schools for the teachers of our public schools.

A normal education for teachers does not mean teaching a number of people to teach a number of pupils all the same way, or by the same methods. It means giving a season of earnest, concentrated thought; logical, philosophical, well-instructed thought to the subject to be taught from two points of view, the giver's or the teacher's, and the recipient's or the pupil's.

This concentration is aided by training in all the known ways of producing the best results and actual practice in producing them. Also by discussion as to ways which might be more profitably employed, by direction from authorities, by discussion with inferior and superior powers in the same line, by writing of papers on topics under discussion, by the looking up of facts, experiences, and observations, old and new, to substantiate theories by comparison between results, by diagnosis of various temperaments, and the logical application of special treatments to them.

It is not sufficient in intellectual work that a mind work along a certain line. It inevitably falls into routine. There must be interchange, association, and discussion. Teaching of any subject is an intellectual effort, a science; not less because it is the teaching of art. Without this the work, except in rare, exceptional cases, must be inferior, vague, dried up, and haphazard.

This implies, of course, a previous education in the special line itself, an independent and overlooking knowledge, free from book or notebook, vitalized by instinct and nourished by incessant study. But this in itself is not sufficient to form a teacher, especially the average teacher, by whom the great bulk of instruction is given.

This question of normal schools for music teachers has another aspect. By it inferior spirits, crack cranks, and pretenders are effectively kept out of the ranks. The whole standard is raised and ennobled. Fear and distrust are withdrawn with inefficiency and largeness, liberality, and power are the results.

Until the establishment of normal education for music teachers there is little or no value in speaking of the instruction at all.—FANNIE EDGAR THOMAS, in "Musical Courier."

SUGGESTIONS FOR THE MUSICAL YOUTH.

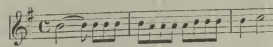
BY CARL REINCKE.

TRANSLATED BY CHARLOTTE REINCKE.

III.

WHATEVER you play, try to know in what form the composition is written. You must not be in doubt whether a piece is in sonata or rondo form; and you must not take for a fugue every piece that begins univocal and contains some imitations.

In every symphonic work that you play or hear, trace the manner in which the composer treats his themes. Without such careful study of the work a sufficient notion is impossible. Besides, for instance, it is interesting to discover for one's self that the eighth-note theme in the first movement of Beethoven's G Major Concerto occurs more than two hundred times.



People will consider that copy of a painting, that translation of a poem, the best, that renders the original most faithfully in every regard; likewise that rendering of a piece of music is the best that follows most closely the idea of the composer.

We speak of the correct, beautiful, intelligent conception of a composition. And this word "conception,"

points to the fact that the player has to recognize and to comprehend everything that the composer has put into his work, however subtly the thought may be expressed.

The interpreter, however, should not allow himself to be misled by the idea that the composer has put into his work, however subtly the thought may be expressed. The interpreter must come into prominence in the same way as does the individuality of an engraver who most truly copies a fine painting.

Mozart says that the hardest and most essential point in music is the "tempo," and boastfully remarks that he himself always keeps time.

Beethoven, as Ferdinand Ries reports, always played in time.

Schumann says, in his "Hans- und Lehenregeln": "Play in time! The playing of many a virtuoso is like the walk of a drunken man. Do not follow the example of such an one."

Hummel says: "The player must strictly observe his time throughout the whole piece; the accompaniment must not be led astray for an instant from the prevailing measure, but the player must play his piece so correctly and so accurately that they can accompany him without fear, and need not listen for a change of time after every measure. For this reason it is very often the player's own fault when he is hastily accompanied, even by good orchestras."

And, lastly, Chopin writes: "The left hand should be like a conductor, and not for one moment uncertain or wavering."

These five are not bad authorities, and they all demand correct time.

One can not help being astounded that in face of all this so many players sin against time.

Ritter Ignaz von Seyfried, a contemporary of Beethoven's, relates that the latter trusted his quartet for execution to the string-quartet of Vienna (Schuppanzigh, Mayseder, Weiss, and Linke). But he himself practiced with them, which implies that they had to play in strictest accordance with his ideas. What would Beethoven say if he heard the arbitrary ways in which the interpreters, virtuosos, as well as conductors execute his works!

It happens that Beethoven marks change of time nine times within seven measures. Why, then, should one suppose that the composer in other passages has neglected to mark, and that one, therefore, may feel justified in changing the tempo according to one's own individual taste?

Nowadays, people smile condescendingly about "tradition." And yet we see that it is the aim of the greatest composers of to-day, personally, to introduce new works into the musical world, so that people may know how they want these things interpreted. They try in this way to create a "tradition" themselves.

A mirror, smooth and light as crystal, will reflect your face just as it is; a dim, uneven one can produce only a caricature. Preserve your musical sense intact, so that all you perform may set forth clearly the idea of the composer, and consequently sound clear and undistorted.

Perhaps the only one who can fairly judge the execution of either a conductor or player is the composer who has the opportunity to hear one of his own works executed.

One kind of music can not represent the whole field of music. Therefore a composer who has written in only one style, even if in this he has produced excellent works, can not be ranked with the masters of our art, who have done excellent work in all or almost all fields.

Do not consider every printed judgment an oracle, but examine it; the judicious one criticizes even a criticism.

Do not take either narrow or too wide views; any admirer of the great masters who tolerates, or, more than that, likes and realises also those works which belong to an entirely opposite school, proves that he is uncertain about the reason why the great masters are great, and on what grounds the beautiful is beautiful.

Beware of choosing, as a favorite any one composer. The great masters can only rank side by side, not over or under one another; they complete one another.

As it is unwise to speak of one color as a favorite, since most of that color, beautiful in itself, may not harmonize with this or that object—(imagine blue line and red reel)—in the same way one can hardly speak of a favorite composer. Beethoven has written up sparkling waltzes, and Strauss no profound symphonies.

Do not devote your time exclusively to one composer. Perhaps the only master to whom one can devote one's self with impunity is Johann Sebastian Bach.

Serve art and not the public; still less a party.

No pure position can come out of an impure vessel. Keep your soul pure and else impurity will show itself in your art. The man and the artist are one, and can in no way be separated.

11

ANTICIPATION

This anticipation of wider fields for future effort is often a mistake from yet another point of view. Instead of seeking a wider field, why not enlarge your own? A position will frequently grow to fit the man rather than part with him. A city large enough to afford a bare living at the start is capable of maintaining one in splendid luxury if he understands the art of creating musical patronage. Give those who complain of their environment a wide berth. The most unpromising city

DEPRECIATION.

HOW TO MAKE PUPILS' RECITALS ATTRACTIVE.

BY SUSAN LLOYD BAILEY

People usually like to go to a pleasant hall or studio, nicely decorated, with plenty of palms, and pretty children dressed beautifully. This is very attractive, but from a musical and educative standpoint is it all that can be desired? Perhaps it would be better to consider how to make our pupils' recitals valuable: first to the pupil himself and then to the audience.

ment, he will amount to nothing from a practical standpoint unless he also possess enthusiastic endeavor and earnest ambition. To be successful in any calling one must put his whole heart and soul in his work and devote himself assiduously to every little detail. The moment his enthusiasm dies out that moment he cuts himself loose from his work.

BY EDWARD BAXTER PERRY.

11 STUTTGART

Besides these there are the four annual concerts of the Classical Society, presenting the more important vocal works of the old masters; and three yearly concerts by the rival organization, the New Vocal Union, bringing out large vocal works of the strictly modern school. There is also a series of six excellent chamber concerts and an endless number of piano and song recitals, many

After Lebert's death in the early eighties, the institution lost its chief motive power. An effort was made about that time to secure Lescheitzy, which would have been successful but for the very natural opposition of Pruckner. With Lebert dead, Pruckner growing old and enfeebled, the Conservatory, now in the hands of a stock company without enterprise or common sense, steadily declined, falling more and more into disfavor both at home and abroad, on account of the mechanical way of players turned out as graduates, and the many lame hands, arms, and disabled wrists developed by its method. In fact, about its only signs of artistic life at this time were exhibited in the violin department, which

As the institution lives mainly from the tuition paid by pupils, admission, in spite of certain nominal rules, is practically open to all who have even the rudiments of musical talent or education. And now, for the first time in twenty years, the Stuttgart Conservatory may be heartily recommended to American students of violin, organ, and piano, those in the latter department taking care to place themselves under Paner's instruction and supervision, and to avoid strictly the crumbling remains of the old Lebert and Stark regime.

Vocal Department

CONDUCTED BY H. W. GREENE

VITALITY is a term which, when applied to singing, means precisely the life, timber, and energy displayed in a tone without suggesting undue physical exertion or effort. It may be detected by the excellent carrying, penetrating, or projecting character of the tone. It differs from a tone which would be designated as strong or loud in that the source of its energy is the brain and nerves. The fatigue resulting from the frequent and prolonged production can not be localized, but is known as general. Hence, muscles can not have been employed which do not belong naturally to the office of tone production.

In the mechanical world it might be compared to a suspension bridge. It sustains weight elastically. A tone properly made rides upon its support of will and nerve precisely as the train rides along the firm cables of the bridge. The claim is made that the tone must be physical, since without the body and muscles the tone could not be produced. The body, or the combination of bone, muscles, and sinews, is only the medium by which the tone may be fully matured. A tone properly equipped with its suggesting adjunct is in itself a work of art, distinct and superior to the body, which is a product of nature. The body contains, or is the seat of, the will, nerves, mucous membrane and vocal functions, upon which and through which that thing of beauty, of life, of vitality, known as voice, is projected into space; so clearly a thing of itself, in itself that its functional activity is not regarded. It has been compared to the energy of a spirited horse awaiting the summons to go. I think a better comparison would be the splendid energy of the animal in motion under the controlling restraint of the driver. All vitalized tone is under restraint; unrestrained, it becomes physical. Restraint is synonymous with balance. Balance is a significant term to the vocalist. A singer who frees his voice from the trammel of muscles, which aim to conflict with the natural act of vocalization, and adjusts the breath to the needs of the space to be filled or the sentiment to be portrayed, is properly balancing or vitalizing his tone. He who comprehends fully the critical value of vitality as differentiated from stress or effort, has knocked at the door of success. If he has the added knowledge that subtle and evasive though it may be vitality is susceptible of unlimited development, he holds the key to the door of success. If he applies this knowledge by faithful practice, the success is assured; for, above all, vitality is the quality upon which more depends than any other in the realm of singing.

TO VOCAL TEACHERS, ATTENTION!

In the interest of the many voice teachers who are readers of *THE ETUDE* we are planning to form a Teachers' Exchange. The idea is to raise the standard of professional work and assist the less experienced teachers by a comparison of methods. It is obvious that neither any one teacher by himself or through his pupils can begin to cover the field, and it is no less true, we believe, that there is no teacher who is loyal to his ideals but would be glad to have the features of his work that are most successful become the common property of his conferees. We shall, therefore, select a group of questions for each month and publish them, asking teachers of experience who have given thought to the matter specially presented to reply promptly and in as few words as possible for publication the ensuing month. We would like to print the answers over the teacher's signature, but will use a *non de plume* if it is preferred. If answer to only one of the questions is forwarded it will receive consideration.

1. When a pupil comes to you with a tone emission faulty through contraction of the throat muscles, what is

your first movement toward making the tone free and throat relaxed?

2. How do you describe to your pupils the manner in which he should practice the *mezza di voce*; by that I mean the crescendo and diminishing of a single tone?

a. In what part of his work do you introduce this exercise?

b. In what part of his voice do you begin it?

c. Through what arrangement do you usually allow it to proceed?

d. Length of time to be devoted to the exercise?

3. Do you write for the student his first exercises? What are the first printed exercises you place in a student's hands?

We reserve the right to edit the communications for the Teachers' Exchange if, in our opinion, they are too verbose, also to return the material if its character falls of the purpose as above outlined.

AMERICAN SINGERS.

It is not only gratifying but encouraging to budding vocal students of this country to observe the appreciation of American voices to which the world is giving ample testimony. There is hardly a great operatic organization in Italy, France, or England which does not contain one or more artists who heard their cradle songs in American homes. In view of the increasing demands of modern operatic roles, it is a significant fact that the European impressarios are alert to hear and pronounce upon voices of American students abroad. It would be interesting to publish a list of the American vocalists who have appeared in opera in the last two generations. Perhaps such a list would be a fitting sequence to this brief bit of self-congratulation on the part of the American people.

CONVENIENT MAXIMS, FORMULAS, ETC., FOR VOICE TEACHING.

FREDERICK W. ROOT.

III.

THREE DEPARTMENTS OF TONE PRODUCTION.

In correcting faults of vocalization, or, constructively, building a voice, there are only three things to consider, although each of these may be considerably subdivided. First, the breath must be managed; it must be well taken, restrained, and prolonged. Second, the tone must be formed in a way to give it resonance; that is, the effort of the larynx must be made to the best advantage; and third, all superfluous action must be withdrawn. In other words, and more briefly: 1. Control the breath. 2. Form, or focus the tone. 3. Eliminate needless effort.

It often seems as though considerations of register would bring a fourth department into this category; but wherever registers seem to require special and separate consideration it is because the three principles have not been adhered to.

The young lady who was musician enough to be able to read by note and carry a part independently, and who was obliging enough to try to sing alto in the choir and the half-dressed soprano set against her in the balance of her vocal system, has formed a habit of throat which will call the register effort. This fault was acquired on the positive side by undue forcing with the breath and unwarrantable bracing of the throat, and, negatively, by neglect of the tone focus. The cure for it lies in persistent and patient vitalizing below, devitalizing above, compelling the voice to resonate solely by means of the

(seeming) "sounding boards" at the bridge of the nose or the hard palate, on three principles in still other phrasology.

In the case of this young lady, it will also be in order for her teacher to reduce the register effort by some special work regulating the thickness in which the vocal cords produce the faulty tones; but it is not necessary to make an extra department for this subject, as all that is done in this corrective process can be classified in one of the three departments above enumerated.

These three departments fully cover tone production itself, leaving much of execution, etc., to other classifications. But to find out and suggest the remedy for what is wrong in any single tone of any voice, we have only to search minutely in these departments.

Some high authorities admit only two departments. Mr. Shakespeare, of London, as I understand him, sums up the process in this formula, "Grip with the diaphragm and let go with the throat." Indeed, I have seen somewhere a phrase, either originated or quoted, by an eminent pupil of Mr. Shakespeare's, Mr. F. H. Tubbs, which seems to restrict the classification still further and reduce the departments to one, as follows: "Singing is talking while holding the breath." This is exceedingly suggestive and is a helpful thought, whether or not it be considered as adequately covering the ground. The remark occasionally quoted, with a flourish, from Lampert, "To breathe like a lion," is another way of classifying the whole process under a single heading; and though it is sheer nonsense from an educational standpoint, it seems often to be received as the law and gospel of teaching.

It is much to the disadvantage of the science of voice culture that its most widely-expressed doctrines have come from very high authority. To explain this paradox, let me say that the most celebrated teachers are those who have to do almost exclusively with the best voices. They get the one highly-endowed voice in each thousand students, which does not need to go through the careful, persistent, elementary training which must be given to the other nine hundred and ninety-nine in order to secure good results.

The public is credulous in these matters, and believes the teacher of some great singer, when he claims to have done with his efforts what is really the work of the Almighty; and when this teacher promulgates a formula of voice training, it is looked upon as simply proven by the results he has obtained. Mr. F. W. Wodell, of Boston, in a recent article, touches upon this point effectively in these words: "Who has the best right to write about the singing voice? The successful teacher of singing would seem to be the correct answer. By 'successful' I mean the teacher who succeeds in securing good results from average material; not the one who merely polishes a vocal gem which nature or some other teacher has shaped for him."

Let us suppose three voice students with very different endowments. One has the gifts to make a world-wide reputation; another the gifts to occupy a first place as church and concert singer in some city, and a third will do well if she manages to make her voice passable in the drawing-room.

Now this is the application for the one, two or three-item formula. In the first case, the vocal progress is naturally so vigorous and balanced that if the pupil is taught to breathe well the result is satisfactory, and it proves true that "to breathe well is to sing well." In the second case, that in which the talent is good but not transcendent, breath management alone does not produce all the effect which teacher and pupil are working for. The songs attempted, and the desires desired, demand more technique than the singer has at command. He is impatient with his shortcomings, and his effort for more power, compass, etc., begets a rigidity, which vitiates his style and takes from the purity and perhaps the volume of the tone. So another department is added to that of breath management and he must not only "grip with his diaphragm," but "let go with his throat." In the third case, even though breath management and the relaxing of the jaw, etc., be carefully taught, the tone lacks character and intensity, and so must be "brought forward" as the most common description of it goes. This is a very inadequate

description, but it indicates the scope of a third department.

In this connection it is interesting to observe how teachers, to recommend themselves, assume to be specialists in one or another of these departments, instead of educators who take all three into consideration as different cases every require.

Those who are familiar with the advertisements of voice teachers together with books and articles upon the subject, will recall how one teacher makes "forward voice placing a specialty," another would give you to understand that he devotes his attention to "correct breathing," and still another to "freedom from local effort," by which it appears that each of our three departments has its specialist. Of course, none of these teachers confines himself to the one department which he advertises; but it is quite probable that he gives the others too little attention. It is, however, true in voice teaching, as in other professions, that the more gifted of the specialists are likely to be more conspicuous and probably better paid than the general practitioners. The teacher whose method is "wonderful" is not he who slowly builds symmetrically in all departments, but he whose specialty comes the right moment to a singer who can effectively advertise the result.

(To be continued.)

The vocal editor urges subscribers interested in vocal topics either as teachers or as pupils, to avail themselves of our question and answer publications. Every one arrives at a place occasionally where a word or suggestion may be helpful. It shall be our aim to connect the inquiring thought with the clearest explanation possible. Send your questions direct to H. W. Greene, No. 487 Fifth Ave., New York.

ANSWERS TO VOICE QUESTIONS.

B. E. M.—A heavy soprano voice; quality nice; sings flat. Is there any special exercise you would advise?

Give her scales in half-voice somewhat rapidly: also short arpeggio runs in any compass, legato first, then staccato. The tendency of her voice to be heavy explains its flattening proclivities.

Also voice that is breathy.

The staccato groups in Behnke and Pierce Exercises, persistently repeated, are the best medicine for this condition. Great care should be taken to impress upon the pupil's mind the importance of stopping the tone sharply.

A male voice that lacks resonance.

Precise repetitions of words containing close vowels, such as *high, eling, king, light* work well on the vowel "E," and intensify direct practice of the consonant supposition, will aid in brightening up his voice.

L. J. J.—At what age should one begin voice culture?

This should depend upon the student, and somewhat upon the teacher. It would be safe to place in the hands of a very careful and conscientious teacher voices showing an intelligent degree of promise at a very early age—say ten or twelve—but as a rule young girls should not be encouraged to sing or study until they are at least fifteen years of age; boys who are not receiving training in vocal chords should wait until their voices have changed and be fairly settled, and their early instruction should be conducted with the greatest care.

Is the "Emerson Voice Method" used in the best conservatories? The Editor is not acquainted with the voice method alluded to, therefore is not qualified to judge of its merits.

C. C.—Where can the breathing tube be procured that the Vocal Editor mentioned in *THE ETUDE* some time ago? The breathing tube to which I referred can be procured of the Hygienic Supply Co., Philadelphia, Pa. Price, I think, is \$1.50; full instructions accompany it.

A MELBA STORY.

MELBA has confessed that one thing turned her head. This is a significant confession for that shrewd, practical Scotch head, which is never turned, even by the admiration of Cars and wild adoration of the public.

She told about it sitting at her piano in her rooms. The talk was about singers who grew demanding and foolishly exacting because of attention. "The idea of attention from kings and royal persons and rich people turning my head!" she said. "But I'll tell you something that came nearer upsetting my opinion of myself than anything else that ever happened to me. I was

New Publications

A CROATIAN COMPOSER: Notes toward the study of Joseph Haydn. By W. H. HADLOW. McMILLAN & Co. Price, \$1.25.

In these days when the question of nationality in music is exercising the minds of the musical public, a book like the one above deserves attention. We have always considered Haydn as a German composer, actuated and impelled by the elements of the true German character. Mr. Hadlow, in this work, makes an analysis of Haydn's music; claims that it does not display real German characteristics. This step done, he takes up Haydn in relation to his family descent and environment and lays the ground for his claim that he was, in all probability, of Croatian blood. It may be of interest to those whose geography has become a little rusty to know that Croatia is a district in Austria bordering on the Adriatic Sea, south of Trieste. The Croats are Slavonic in origin and were a migratory people. The district in which Haydn was born contained many Croats, and the three languages, German, Hungarian, and Croatian, were used in that locality.

The analysis of Haydn's music and its essential characteristics shows that his sunny geniality and unaffected light-heartedness belongs rather to the Slavonic than to the Teutonic race.

Mr. Hadlow's next step is to give examples of well-known Croatian melodies, and then to quote compositions of Haydn which show variants of these melodies. Among others, he gives the Croatian original of the well-known Austrian hymn.

We do not feel that we can decide if Mr. Hadlow has definitely made out his claim, but there is no denying that he has presented a strong case, and at the same time given to the public an interesting and readable book.

A SHORT TREATISE ON THE ANALYSIS OF MUSICAL FORM. By J. G. ZABRISKIE and A. F. SCHLINGENHEIDE. Paper, 50 cents.

This work presents a considerable portion of the subject of musical form in a new way.

Compositions which fall under the typical forms are mentioned and a minute analysis given, which, at the same time, impresses the principles of analysis and form upon the pupil's mind. A list of compositions properly classified is given, which is certainly a useful feature of the book.

What we find to commend, however, is chiefly the plan of the book, which adapts it to the use of the average teacher and student, since the pieces referred to are all standard and well-known works.

—I can not conceive of the spirit of music otherwise than in love.—Wagner.

—Music is a higher manifestation than all wisdom and philosophy.—Bethoven.

—Music is the greatest painter of non-conditions, and the worst of all for material objects.—Ampere.

—Where there is much good may we speak of failures, where there is much of bad should we seek the good.—Hauptmann.

—In Mozart's day, owing to the infancy of the art, it was impossible for a composer to express himself fully. Much of the simplicity we admire in Mozart is not temperamental, but due to the limited technique of his age.

—Modern song delights in dissonances, which are not resolved and are to express the most extremely disquieted states of mind. It gives itself up to repetitives and seizes with avidity upon tragic text which do not admit of a melodic garb, and disdains that expressive cantilene which has hitherto passed for an essential feature of song. Cacophony appears to some of our modern harmonists particularly desirable and original.

singing in Philadelphia on the coldest night. My! how the wind whistled and the snow blew down the streets! At the end of the performance it was exceedingly difficult to get one's carriage. Women in warm wraps were shivering and turning back to the lobby. The pavements were icy and any person preferred the house to the air, for sleet and snow were rolling down.

"As I stepped up to my carriage an old, very old woman stopped me. She was thinly clad, shabby, and the electric lights showed me that her lips were blue. The sight of her struck me keenly. I had been singing 'Lucia,' had been successful, and applauded, and my emotions were strung up. I noticed how poor she was, but also that she was a very clean, sweet old lady. She walked toward me and said, 'Are you Melba?'"

"Yes," I answered.

"I've been in the top of the house listening to you. I've saved the money for a long time so I could hear you, and I've come here to wait for you; won't you—won't you—please shake hands with me?"

"I took the clean old wrinkled face between my hands and kissed her on both cheeks and eyes. She burst into tears and sobbed, 'God bless you, beautiful heart; God bless you, beautiful heart!'"

"I got into my carriage and drove away with that benediction ringing in my ears. It was so sweet; so guiltless of flattery. Many an evening since, when I have finished an aria and the house has broken out into applause, those dear words, 'God bless you, beautiful heart,' ring clear through everything."

And to-day the old woman cherishes the great armful of American beauty roses that the great diva crashed into her arms as she kissed her. It is an event in her life: "The night Melba kissed her."

And Melba will never forget it, for, as she says, it is the only thing that turned her head. She tried eagerly to find out who the old woman was, but it was useless. She thinks she was probably some antiquated singer.

"HINTS TO SINGERS."

BY J. HARRY WHEELER.

AMONG this well-known and genial teacher's original ideas is a leaflet containing a score or so of valuable "hints." Among them are the following, which all singers should peruse:

1. Avoid singing in the open air at night.
2. Do not sing with the piano against the wall.
3. Never sing in a room filled with furniture, draperies or bric-a-brac. A carpet deadens the sound.
4. Do not keep late hours. The singer needs rest and sleep.
5. When smoking causes expectation, it dries the pharynx and throat; therefore, it impairs the voice.
6. Never drink spirituous liquors. Never drink water just before singing.
7. When singing, never wear anything tight about the neck.
8. Never contract the waist by tight dressing.
9. Never sing long at one time.
10. Never sing just after eating; wait an hour if possible.
11. Do not constantly clear the throat; it is a habit.
12. Do not give too much force to the voice when singing; by doing so you will be apt to sharp, and produce a shrill, thin tone, and the vocal cords will be liable to strike together, causing the voice to break.
13. It is better to stand when practicing vocal exercises; one can place the tone better, breathe better, and execute better.
14. After singing in a warm room cover the throat when you go out, but at no other time.
15. Never go out to your singing lesson or rehearsal fatigued.
16. When you sing a solo, let your face be an index of your soul. Your hearers will also always feel as you feel.
17. To become an artist one must be susceptible to joy and sorrow, have a large share of common sense, and possess a warm heart, loving all that is noble, good, and true.—Er.

Some of our subscribers have complained because we have printed, in our musical supplement, pieces in an abridged shape. To these we would say that we always try to make the signs for repetition—D. C. and D. S.—very plain, so that any one may know how the piece is to be played. It must also be remembered that in printing a large number of copies it is not policy to waste paper. If by marking a piece D. C. or D. S. we can save two pages, and devote that to another piece, why should we not do so? The very best and the most for the money is our policy.

EVERY indication points to a large advance sale for Dr. Clarke's new work on harmony. The printers are turning the proof in rapidly, and we can promise a book that will be made up in the very best style, the matter on each page arranged in such manner that one glance of the eye will make the student acquainted with the most essential details—a factor in book-making that is of the utmost importance to the student, who should not be hampered with the labor of reading through a mass of matter in order to reach the special principle involved.

—MR. SOTBA has often told how he gets inspiration for his marches. He says it usually comes on a Fourth of July or Memorial Day, when he hears a hand play and watches soldiers parading. The feeling of patriotism, or brotherhood, or whatever it is that softens the heart over a specially splendid military spectacle, seizes upon him. Present soon, when the band music dies in the ear, Mr. Sotba begins inwardly to whist a new tune. He drums it off on the piano, and in a few months all America is whistling it with him.

OUR "Standard Graded Course of Studies," in ten grades, one book to each grade, compiled by Mr. W. S. B. Mathews, still continues its steady, large sale among the best teachers throughout the country. There is no doubt but that this set of studies is the most useful and best adapted for the purpose of any that have ever been issued. The work has been done entirely by Mr. Mathews, using one system throughout, which item alone is a most valuable one. They retail at \$1 each, upon which we allow our usual sheet-music discount. We should be pleased to send any or all of the volumes to any of our subscribers who desire to look over them, with no guarantee of their sale. We feel sure you will like them after once examining them, and that you will use them at the very first opportunity.

"MOVABLE Musical Notation" is proving an indispensable help to those teachers who wish their pupils to really enjoy note-learning. Intervals, beginnings of composition, etc.

Its suitable character and enlarged proportions attract at once, and any knowledge which makes it possible to "play a little longer" with the notation is eagerly received.

Besides two charts with the printed staff, the partitioned box contains all the characters of notation made of black cardboard. There are several ingenious devices simplifying the manipulation of these, such as notes with larger lines through, above, and below them, and the "chord note."

Price of box, \$3.00.

MUSIC IN THIS ISSUE.

"HITSORCK," by Fritz Kaufman, is a fair example of music of this character—not humorous in the ordinary sense of the word, meaning funny, but conveying a spirit of lightness and gaiety. The opening strain in the left hand may well stand for the village bassoon player, whom Beethoven introduced in the scherzo of the Fifth Symphony. The staccato marks should be carefully observed. The middle portion in F suggests an airy lightness and grace that must be brought out, while the three staccato notes for the right hand might be played with a suggestion of hesitation, such as might be used in ballet music. Humor is possible in music only if the player himself places the various parts in proper relation.

RAFF's music is, with but little exception, thoroughly melodious and pleasing. The excerpt from a movement in his suite in G minor (Op. 162) for pianoforte, which we print in this number, shows all of Raff's leading characteristics and also the peculiar features which distinguish the "Ländler" of German rural districts. "A Rustic Dance," with its flowing melodious opening, gradually working up to a more vigorous theme and then sinking back to a quieter mood again, displays the simple, unaffected life of the common people, whose joy and recreation is in the village dance and open air festivities.

ANOTHER waltz, but very different in style from the first one, is "Valse Sentimentale" by Charles Mayer. It is a true drawing-room piece and breathes the air of refined, polished society, a circle in which the composer, himself a finished player, was a great favorite. The melody should be clearly defined and brought out, not in the style of a piece which is to accompany dancing, but in such manner as to portray the spirit of the waltz in the polished way. It must be remembered that a difference exists between the two styles of composition, the latter being a much more artistic form, admitting of a great variety in interpretation.

WHAT a favorite is the dainty little "Gavotte," from Ambrose Thomas' celebrated opera "Mignon!" Once heard, the captivating melody never leaves one entirely, but exists in a more or less elusive form that is at times perfectly tantalizing. The piece is worthy of study and careful practice, and, indeed, needs it to insure an artistic rendering. The reflected notes in the left hand must not have too great prominence, and the phrasing in the melody, which follows the original voice part, is to be closely observed. The piece will never grow old to you.

MOZART was able to write the characteristic rhythmic and melodic figures of any people, and has left as many as a few examples of such music. The "Turkish Rondo" in A minor which forms the finale to the sonata beginning with a theme and variations in A major is not to be rendered in a sleepy, slow, smooth style, but rather with a somewhat rustic ruggedness and wildness suggestive of the clash of cymbals, the beat of drums, even firing of muskets, such as accompanies the military music of the Turkish and Arabian people. The rhythmic and dynamic effects are to be boldly carried out, since they are thoroughly characteristic.

To the ensemble class of the teacher, and for the social circle, we offer a brilliant four-hand piece, "La Premiere Danseuse," by Zitterbart. The flavor of the story, of spangles and laces, of an intricate maze of evolutions, pirouetting of all kinds, is distinctly to be traced in this piece. One can even feel the changing tone-color of the various orchestral instruments in this piece. We urge that it be played with life and plenty of "go," even as if it were the music of one portion of a ballet spectacle. These suggestions are made for the benefit of the imaginative pupil and those who find help in ideas for a poetic reading of a composition. It is possible to get variety of rendering by using characteristic styles of execution such as are found in various instruments, the string hand, woodwind, or brass.

"QUINTURE." The idea is one that lends itself readily to poetic and to musical treatment, and so to song. Mr. Greene has given an artistic rendering to a poetic text, and written a song that should be useful, especially to teachers and students of vocal music. The "singing on a tune," which the song demands in some places, will tax the technique of a singer, yet should promote ease of articulation. The accompanist has an important part to play.

Now, when the spirit of the nation is stirred by the course of political events, the force of music is not to be slighted, as a means of stimulating patriotic fire, and it is not astonishing that expression should be found in a martial theme. The "Volunteers" march and two-step by Engelmann is not necessarily a picture of recent events, but it has a zest and spirit that fit it to the spirit of "the volunteer," who is ready to do his duty and to stand by his colors.

THOSE OF THE ETUDE readers who pay attention to the course of current literature have noted the favor of the French forms of verse, such as the rondeau, rondel, tri-

let, etc. Mr. Nicholas Douthy, a favorite tenor and teacher, of Philadelphia, has set to music a dainty poem—"Rose Kissed Me To-day." The music speaks for itself and needs no interpretation from the writer. The song is adapted to a tenor or a mezzo-soprano voice. Delicacy and fineness of treatment are absolutely necessary in rendering this song.



Teachers and students will find in E. M. Sefton's "How to Teach: How to Study" many helpful suggestions. The plan of frequent interrogation I have found to be the only one giving evidence of a child's receptivity of instruction. The chapter on child nature is especially interesting.

I do feel that I want to express my delight with Mr. Sefton's valuable little work, "How to Teach: How to Study." One does not know how to put it aside, nor where to find a stopping place either. And it is so rich in thought, too, one returns for renewed help with avidity. Those not in possession can not know their loss. I hope its doing much good.

MRS. S. BUFFON.

Have received Sefton's "How to Teach: How to Study," and I am delighted with it. I feel certain it will prove helpful not only to young teachers but to those of more experience.

MISS JULIA CHAPMAN.

"How to Teach: How to Study" has been a source of comfort as well as advice to me already, even though I have had it but a short time. Every young teacher, especially, should possess a copy of this little friend.

LILLIE M. BAKER.

I am perfectly delighted with THE ETUDE; it is the most valuable journal I possess.

ELLA FAMILIS.

Your magazine, THE ETUDE, has been of great help to me, and I have profited by its tested suggestions.

FLORENCE V. CANTYEN.

I received Clarke's "Dictionary" last week. Think it a valuable book and am very glad to have it.

MARTHA E. ALMY.

My patrons are very much pleased with the plain print and good quality of paper of your music.

BESS L. SPRING.

I have pursued your New Exercises in the "Construction of Melodies" with great interest. I should think the book would be of great value to students of composition and have no doubt I shall be able to make use of it in my own classes in this institution, the New England Conservatory of Music, Boston, Mass. It certainly fills a niche which is not already taken up either by the study of Harmony or of Counterpoint, and I shall be very glad to recommend it to my pupils.

G. W. CHURCHICK, Musical Director.

Morrill's "Writing Primer," which you sent for inspection, has been received and duly inspected. I am so well pleased with the work that I have decided to use it in my class.

MISS L. W. DENNIS.

I am delighted with your publications and enjoy using them for my pupils very much.

M. L. LONG.

The volume of "Standard English Songs" reached me some time ago, and I am very much pleased with the collection of songs it contains.

MARLAN BOWEN.

The two games, "Allegrando" and "Musical Anthem," have come. I am delighted with both.

PEARL ROGERS BROS.

These special offer of new works I have generally taken advantage of, and they are a mine.

TERESA VANDENBUUR.

Your mail facilities are excellent. I have never dealt with any music house that is so prompt in sending music as yours.

MISS W. D. MCGUIRE.

I received the "Foundation Studies" and think that all that has been said in its favor is sound truth. I am sure that I shall enjoy teaching from it and my little pupil is delighted with her "first dnet."

BESSIE V. PHINNEY.

I have been using "Foundation Materials" ever since they were published, having received a copy per advance order, and consider it the best book for beginners I have ever seen.

MISS C. B. JENNINGS.

I wish to tell you how pleased I am with London's "Foundation Materials." It fills a long-felt want, and is both instructive and remarkably pleasing.

MRS. L. W. ARMSTRONG.

London's "Foundation Materials" is the finest book for children that has ever been published.

MRS. J. P. ANKEN.

The book, "European Reminiscences," I received a few days ago and I am delighted with it. It is so fresh and spicy and vital instructive.

MARTHA D. W. WHEELER.

I wish to tell you how very much I have enjoyed "European Reminiscences," by Elton. I have found it a book full of interest from beginning to end, and a story charmingly told. I should recommend it to any one, whether musician or otherwise.

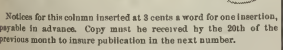
HELEN E. HICKS.

Am more than pleased with "Touch and Technique," by Dr. Wm. Mason.

JOSEPHINE FITZ GERALD.

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